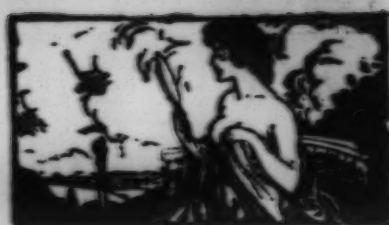




THE NEW YORK



# DRAMATIC MIRROR

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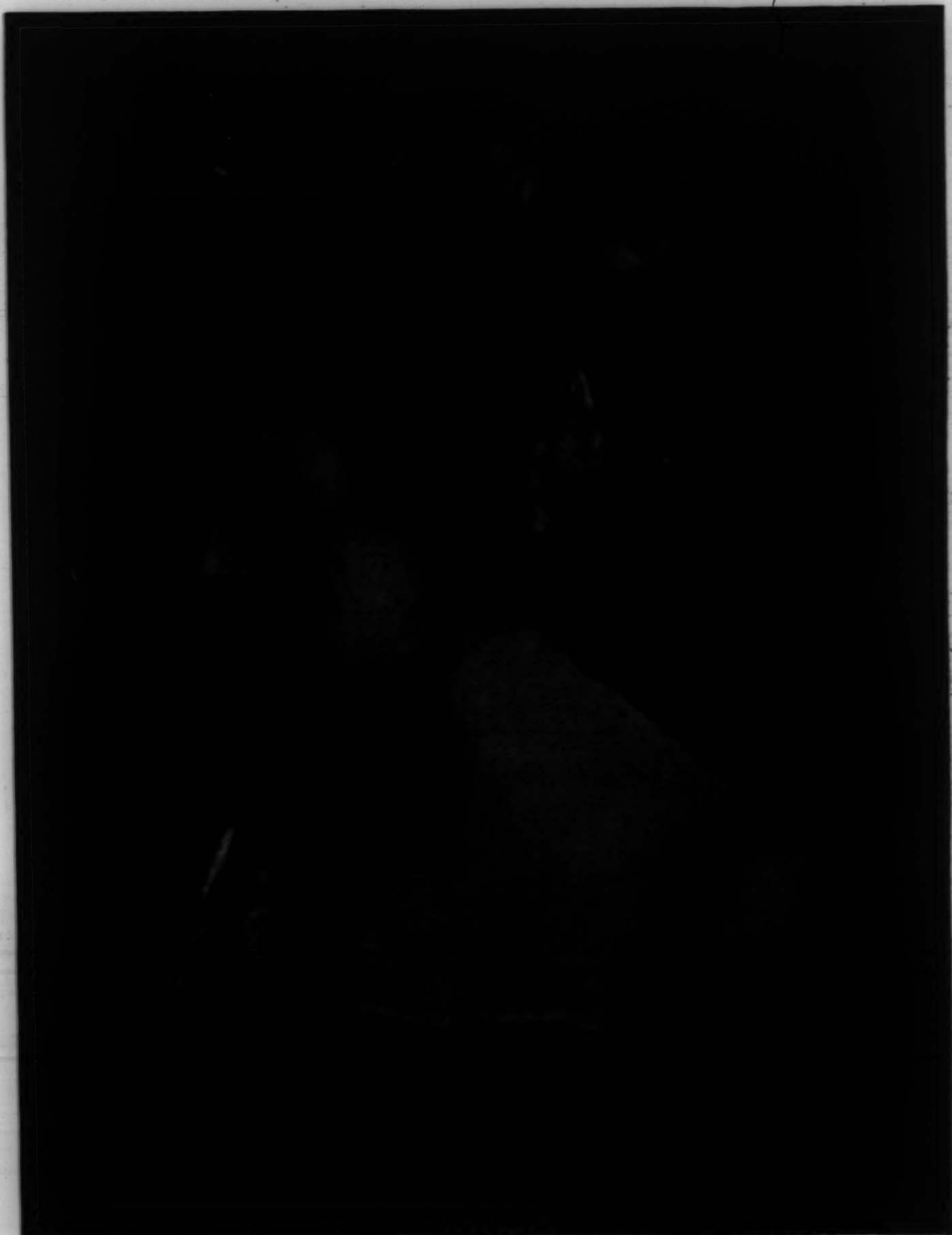


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## AT THE THEATRES

To be reviewed next week:

THE LYONS MAIL, KING REINE'S DAUGHTER, adapted by Charles L. New Amsterdam  
 CLARICE THE TAKEN OF US, Madison Square  
 THE MEASURE OF A MAN, Weber's  
 SAN HORTON, Garden  
 CATE COO FOLK, May of Music  
 THE GIRL RAVEN, Fourteenth Street  
 THE HELPER, Irving Place

## Lyric—The Love Letter.

Comedy in three acts, by Victorien Sardou; adapted by Ferdinand Gottschalk. Produced Oct. 9.

Flourish Revillon, Virginia Harned  
 Gustave Revillon, William Courtenay  
 Theodore Potard, Albert Gran  
 Philippe Jobelin, W. J. Ferguson  
 Oliver Loyel, Percy Legrand  
 Oscar Mirval, Sydney Skilling  
 Monsieur Gaston, Charles Quinn  
 Fabien, Charles Colvins  
 Constance, Raymond  
 Julien, Maxfield More  
 Walter, William Goodwin  
 Gilberte Loyel, Eleanor Moretti  
 Louise Mirval, Mary Schreder  
 Madame Bourgois, Lillian Page  
 Adeline, Mary Cecil

Without having read the original, it is impossible to say how nearly Ferdinand Gottschalk has preserved the intent of Sardou in his adaptation of *La Fête*, but he has supplied the stage with two acts of delightful comedy, sufficiently de Gallicized to be palatable to American taste, yet retaining enough French epique to what the apt petite. The third act falls below the rank of the commonplace, with a comic opera bride and groom, and a chorus of bicyclists in the opening scene, and the reciting of more or less platitudinous sentiments regarding the rights of the sexes as a finale. The merits of the first two acts are great enough, however, to overcome the defects of the last, and the comedy leaves a generally good impression. Occasional relapses into American colloquialisms, including the repeated suggestion of "not yet, but soon," tend to rob the dialogue of some of its French atmosphere.

In construction the play shows Sardou's wonderful mastery of stage mechanism. Using the essential characters of French farce, he involves them in so intricate a plot that none but a master could succeed in retaining either plausibility or interest. Its motive and development the piece closely resembles two of the same author's comedies—*Les Pattes de Mouche* and *Divorcement*—more strongly suggesting the former than the latter. In *The Love Letter* an amatory epistle from which the date and signature have been torn, furnishes the motive for the entanglement of lines which comprises all of the characters before the second act is finished.

The trouble making love letter is discovered by Madame Revillon's second husband, just after he has listened to a dissertation on the faithfulness of wives, delivered by the inevitable "friend of the family," a cynical, plain speaking bachelor. The letter is not particularly incriminating, but it contains vague references to dates which coincide with events in Madame Revillon's calendar, though the superscription and signature have been destroyed. Revillon treats it as a joke on some previous owner of the desk, until he learns that the article of furniture is an heirloom in his wife's family. His lawyer brother-in-law and the aforesaid friend of the family, Theodore Potard, discover that the letter was written in the month of Madame Revillon's birth-day, and that it makes reference to a name-fête. Revillon immediately seizes upon this slight evidence as proof of his wife's infidelity. Nor it happens that this letter was written to Madame Revillon during the reign of her first husband, now divorced, and it is in Mr. Gottschalk's adaptation, a part of a harmless flirtation with that husband's nephew, Oscar Mirval. Madame Revillon can think of no way to retain her present husband's confidence except by appearing to the first husband to prove that the letter dates from his time. Straightway she and her sister, Gilberte, repair to the home of the first husband to request his aid.

The first husband, Philippe Jobelin, is a susceptible, conceited old rooster who is willing to do anything for a pretty woman, even though she happens to have been once his wife, and he readily agrees to sell Revillon that the letter was written during his time, especially as he believes it is of recent date and he bears a grudge against Revillon for calling him a fool. Revillon's lawyer brother-in-law, Loyel, and Potard arrive at this juncture and Madame Revillon and Gilberte are hurriedly sent into the customary next room. Jobelin satisfies Loyel and Potard of Madame Revillon's present innocence, but the report they take to the jealous husband, waiting outside, does not satisfy him. He returns with his friends to ask more questions of Jobelin, and the women are once more hustled into the next room, to make their entrance later from the hallway. Revillon cross-examines Jobelin and becomes more and more frantic as he learns that definite proof of the early date of the letter is not available. In fact, Jobelin has told that he learned of the escape from a discharged maid, invented on the spot. He cannot tell the name of the man. Then Madame Revillon and Gilberte enter, presumably from the street. Madame Revillon acknowledges that Oscar, Jobelin's nephew, was the man, and Oscar, a shallow brained fool, agrees with her, but as he has not been posted as to the date of the affair, his confession muddles matters as the more. Revillon's jealous rage becomes more and more intense until he is ready to accuse Jobelin of flirting with his divorced wife. An inopportune remark from Gilberte about hiding in the billiard room is the last straw, and Revillon challenges Jobelin and rushes from the house. Madame Revillon then remembers that she and Oscar once visited the inn of "The Two Bantams," where the registry will show their names and the proprietor will remember them. Off they post, husband and wife, in separate automobiles, to visit "The Two Bantams."

But at the inn they discover that the former proprietress is dead, her son in Australia, the registry destroyed and even the mirror upon which Oscar has scratched their names has been replaced by a new glass bearing quite a different inscription. Hoping, Madame Revillon is on the verge of despair when Oscar's wife, Louise, arrives, and calmly tells that she knew of the affair when she married the nephew of Jobelin. It takes considerable haranguing even then to convince Revillon that his wife was right in lying to him, but the curtain falls on a very satisfactory reconciliation.

The role of Madame Revillon was originated in Paris by Rejane. Perhaps there are qualities pertinent to the French actress which Virginia Harned does not possess, but it is sure that the performance of the character here does not suffer from deficient ability in the American star. Miss Harned has had no part since the time she played Lady Ursula that suits her so well, or in which she demonstrates so thoroughly her distinctive talents for comedy. As Madame Revillon she is bright, gay, demure, impetuous, conciliating, defiant—in a word, humorously feminine. If she fails at all to make the character altogether charming, it is in the moods that require lightness—a quality of sprightliness which Miss Harned is not temperamentally fitted to display.

William Courtenay plays Revillon in a rather conventional leading man style. He is energetic enough and sufficiently "serio-comic," and his acting is too good to justify hypercriticism. It is to W. J. Ferguson in the character of Philippe Jobelin that second place should be accorded. Mr. Ferguson has the one fault of playing to the audience. Outside of this he gives to his acting an artistic finish delightful to witness. His pantomime is even more potent than his lines, and the character of Jobelin will be remembered as his best portrayal as far. Eleanor Moretti as Gilberte deserves high place in the distribution of praise. Her work in the character of a clever piece of acting and demonstrates the possession of unusual comedy ability. Mary

Stockwell as Louise Mirval measures well with the rest of the cast, and Lillian Page as Madame Bourgois and Mary Cecil as Adeline give adequate performance of small parts.

Albert Gran as Theodore Potard has a contagious laugh that would carry him through a far more difficult role, even if he had no other qualifications. But he plays the part with a good natured cynicism that makes acceptable the necessary nuisance the character is, and has a good deal more than his laugh to commend him. Percy Loyel is very good as Oliver Loyel, the lawyer brother-in-law, and succeeds in getting excellent farcical effects by his voice and facial expression. Sydney Skilling is well cast as Oscar Mirval, the black-head brother of Jobelin. Charles Quinn appears in the last act as the unnatural and unnecessary comic-opera bridegroom, Monsieur Gaston. The small parts are in good hands. A song in the third act is sung by Orville Harold, a young tenor with a remarkably sweet though untrained voice.

The comedy is beautifully mounted and costumed, and the stage management is unusually satisfactory.

## Daily's—The Spring Chicken.

Musical play in three acts, adapted by George Grossmith, Jr., from Jaime and Duval's *Cocu de Printemps*; revised by Richard Carle. Lyrics by Adrian Ross and Percy Greenback; music by Fred Caryl and Lionel Monckton. Produced Oct. 8.

Gustave Babori, Victor Morley  
 Boniface, Richard Ridgely  
 Baron Papouche, Sylvain Langlois  
 Stephen-Henry, Arthur Conrad  
 Dr. Brabant, Tony Sullivan  
 Little, Horace Whitaker  
 Alexis, J. N. Roseland  
 Ferdinand, J. A. Nugent  
 Henri, James Bates  
 Pierre, C. H. Beardsley  
 Joseph Boniface, G. H. Smith  
 Inspector of Police, J. H. Purcell  
 Bonnie, Beattie McCoy  
 Le Belle, Blanche Deyo  
 Dulcie, Adele Rowland  
 Baroness Papouche, Amy Dale  
 Kimm-Lou, Frankie Douglas  
 Sylvain, Rudolph Murray  
 Charles, Gertrude Graham  
 Sybelle, Violet Handy  
 Celeste, Florence Averill  
 Zozo, Helen St. John  
 Page Boy, Vivian Rushmore  
 Artist's Model, Lois Fennell  
 Otto, a Dutch boy, Emma Janier  
 Mrs. Girdle, Richard Carle  
 Another Girdle, Richard Carle

With so many cooks, *The Spring Chicken*, obeying the law of the proverb, should come pretty near being a boiled fowl, but it is quite otherwise. The French author furnished the skeleton, the English adapters supplied the meat and Richard Carle may be said to have prepared the sauce and served the dish sizzling hot.

It had a two years' vogue in London, so the foundation was fairly well done before Mr. Carle got a hold of it. His finishing touches, to drop the metaphor, are recognized in the American jokes, some interpolated songs, and a general tuning down of the rescue attempt and the strengthening of the purely humorous scenes. The piece as it stands is highly spiced, but never offensive, and it contains considerably more genuine comedy than most musical importations from England. There is no great novelty in the plot or in the music, but there is plenty of both, and the latter is bright and easy to remember.

Gustave Babori is the spring chicken. Ordinarily he is a sedate, grave-minded young advocate, but upon the arrival of the first swallow in Spring he throws off his gown, shaves his beard, and becomes an irresponsible, amorous youth again, much to the distress of his wife. In the play the swallow's arrival is coincident with the coming of his father and mother-in-law from America. Father-in-law, Dr. Brabant, has a wounded hand which is cured by the injection of his blood, a remedy that causes him to be obsessed with a Spring feeling and to emulate his son-in-law in indiscreet episodes. Girdle puts his wife and offspring to sleep by means of a powder prepared for his son-in-law, and goes to a restaurant, the "Crimson Butterfly," to meet a country maid with a penchant for parasols. Babori also seizes this opportunity to seduce a client, Baron Papouche, who is seeking a divorce on grounds of excessive cruelty. Various complications ensue at the restaurant, including the untimely arrival of Mrs. Girdle and Madame Babori, and the bankruptcy of Girdle, who orders diners for so many women that he is obliged to do an apron and work out his indebtedness to the restaurant. The various characters then make their way to an artist's studio, either pursuing or being pursued, and at the right moment the various wives are restored to their lawful husbands and Babori swears to destroy every swallow's nest in his garden.

Richard Carle plays Girdle in his usual style, extracting, sometimes by hard squeezing, every drop of comedy from his lines. He is surrounded by many pretty girls most of the time, and dances through several numbers in his customary spread-eagle fashion. One of his songs, "Lemon in the Garden of Love," is a lively sort of thing, with really funny words, and his other song, "All the Girls Love Me," not particularly attractive in itself, is frequently encoored on account of the chorus of girls in different national costumes, one girl to each nation.

Emma Janier does not try to be funny in the role of Mrs. Girdle. She is naturally funny in any role. Her vocal number, "I Don't Know, but I Guess," is a pronounced hit. Beattie McCoy as Rosalie, makes a charming country maid, with two songs to her credit, "Baby and Nurse," sung with Mr. Carle, and "Rotterdam," sung with a chorus of Dutch boys. This latter number closely resembles "Amsterdam," in *About Town*, and is well sung and well staged. Blanche Deyo is well cast as the second of the bright red Spanish dress, and sings and dances "In Reville" in a way to arouse insistent and lasting applause. May Bontons acts the part of Dulcie, Babori's wife, with much charm and grace, and does not sing, and Adele Rowland makes an equally charming Baroness Papouche. Amy Dale has a congenial role in the character of Emma-Lou, Girdle's youngest hopeful.

Victor Morley makes a capital Babori, and puts an unusual amount of "snap" into his work. He has no difficulty in making musical his one song, "Cocu de Printemps," which is apparently the only song left from the original French play. Richard Ridgely is good as Boniface, chief clerk for Babori, who is also imbued with the spirit of Spring, and Sylvain Langlois does well in the double role of Baron Papouche and Felix the waiter. The Conrad plays Stephen-Henry, Girdle's son and heir, in an action jacket and with English manners. Tony Sullivan as Dr. Brabant bears a ridiculous resemblance to the famous physician who held out hope to the world, and Horace Whitaker gives a hope of brief impersonation of a sleepy innkeeper. Members of the chorus are good looking, well drilled, naturally graceful and blessed with not altogether disagreeable singing voices. Most of them have small speaking parts, and all of them are given an opportunity to do more than dance in the background. The scenery is satisfactory but not elaborate.

## Savoy—Barbara's Millions.

Comedy in four acts, by Paul Potter, founded on *Le Bonheur*, Moliere, by Francis de Croisset. Produced Oct. 8.

Barbara, Lillian Russell  
 George, H. Reeves Smith  
 Rene de Folleville, Ferdinand Gottschalk  
 Ernest, G. Harrison Hunter  
 Fernande, Catharine Courtis  
 Mrs. Calver, Mattie Ferguson  
 Blanche de Ferieux, Marie Dandie  
 Leanne, Walter Craven  
 Jean, Ernest Elton  
 Arline, Rosalie de Vaux

It would be unfair to judge of Lillian Russell's abilities in the legitimate drama by her first incursion into the field. Whatever dramatic interest *Barbara's Millions* may have had in its orig-

inal French form was carefully eliminated in its adaptation by Paul Potter, leaving a barren waste of dialogue and meaningless situations out of which a most capable company was utterly unable to extract either rhyme or reason. Crude set's play, like the majority of modern French farces, depended for its interest largely upon its anachronisms, and in putting it to the Anglo-American taste its adapter has removed all its effectiveness without eliminating its vulgarity. Because of the lightness of touch peculiar to the French dramatists, these farces in the original do not produce the disagreeable effect inevitable under a heavier hand. Above all, they are void. Their appeal is to the gourmet of the theatre-going public. They don't mean much, but they tickle the palate. Barbara's Millions certainly didn't mean much; in fact, it didn't mean anything, and in this held to the traditions of French farce. It did not, however, tickle the palate, and this was fatal. It was the usual game of now you're my wife and now you're not, but the situations were so hedged that it was impossible to make out their meaning. Impossible figures flitted about the stage in most impossible manners, and one or two of the figures seemed to have no visible reason for existence, either for their own sake or for the sake of the story. The mechanism of the play was exceedingly crude, the incident of the crossed telephonic wires which unraveled the plot, being the only bit of business that caused even a ripple in the audience. And this has been much more effectively done a dozen times before. In fact, the only really pleasant incident of the evening was the return of Miss Russell to her operatic days, when in the second act she sang a love song to Ferdinand Gottschalk's accompaniment. The audience clearly felt the relief and applauded vigorously.

The play opens on the lawn of the Cloches Narcisse, a chalet on the Breven, facing Mont Blanc. Barbara, a California heiress, is loved by George, Marquis de Causade, who is masquerading as a doctor, and Rene de Folleville, a Parisian dandy. Fernande, the wife of Ernest, Baron of Arramanches, is in love with George and strives to make Barbara believe he is an adventurer. She discovers, however, the fraud and consents to become his wife. The second act is in Causade's chalet at Chamonix, where he and his wife are living. Fernande again appears and prevails upon Causade to meet her at De Folleville's shooting lodge. Causade, who really loves his wife, goes to play a trick on Fernande's husband, but Barbara discovers where her husband is going and, thinking him false to her, follows him. The third act is in De Folleville's shooting lodge. Barbara arrives and De Folleville tries to leave. She refuses to let him go and he goes off disconsolate. Fernande then comes and Barbara confronts her. Barbara pretends that she is in love with Fernande and not with her husband, thereby spoliing Fernande's triumph. Fernande then pretends she, too, is in love with De Folleville, hoping to humiliate Barbara by taking her lover from her. This is just what Barbara has been waiting for. She sends Fernande to the kitchen at the chalet on the hill above, knowing that the husband will find her there. George then arrives and Barbara pretends that she is in love with De Folleville. George then leaves her to get a divorce. Barbara finally finds out from De Folleville that George's actions were simply the result of a joke, but she discovers it too late to recall her husband. The first scene in the fourth act is in two adjoining parlors in the Hotel de la Paix, one in which George is in one room and Barbara and Ernest, who has now divorced Fernande, in the other. Barbara has pretended to obtain a divorce in America but really has not. There is a telephone in each room, and Barbara and George unknowingly get into communication. Barbara tells George that she has married again, but promises to meet him the next day on the lawn of the Cloches Narcisse. The next scene is on the lawn. Barbara and George meet and Ernest arrives and pretends to be jealous. At length all is explained and George and Barbara are reunited.

It may as well be said to start with that Lillian Russell was not suited to the part of Barbara. It required an actress of great vivacity and volatile temperament, and Miss Russell's personality made this impossible. Her beauty, however, is as great as ever, and at times her voice showed considerable pathos. It gave an intimation of what she might do if she were cast in different surroundings. H. Reeves-Smith, sterling actor that he is, struggled manfully with the part of George de Causade, and at times, solely through his own personality, made the character interesting. On the whole, however, his efforts were wasted, the character being void of any individuality and utterly unattractive. Ferdinand Gottschalk was mildly amusing as Rene de Folleville, but here again it was abundant talent thrown away on an insignificant part. Catharine Courtis, as Fernande, tried hard, but her acting was forced, owing probably to her efforts to make interesting a mere puppet role. Irene Perry, as Blanche de Ferieux, was affected in the same manner. Why she should have been in the play at all, least of all herself, her beauty and intelligence, which in a different part would have brought happier results, were absolutely exhausted in the attempt to make people realize her reason for being. G. Harrison Hunter, as Ernest, did all he could with the part, but Mattie Ferguson as Mrs. Calver, Tucker failed to make interesting what might have been the only interesting person in the play.

## American—\$10,000 Reward.

Melodrama in four acts, by Owen Davis. Produced Oct. 8.

Jack Fearless, Hayden Stevenson  
 Derrick Wayne, Robert Gallard  
 Omar Kahn, E. L. Shader  
 Joseph White, Charles Phillips  
 Herbert Grey, Oscar John  
 Antonio Castro, Henry Spannerman  
 John, Ed Wren  
 Olsen, North  
 John R. Hendley  
 Pedro, W. C. James  
 Nils, William Carlton  
 Marib, Louise De Haven  
 Nelson, George  
 Marion Grey, Lillian Rhodes  
 Diana Silverton, Dorothy Rogers  
 Ruth, Louise Valentine  
 Sue Ormonde, Rose Danie  
 May Olcott, Marie Dandie  
 Anna Danie

Owen Davis probably had some purpose in mind when he set out to construct this "scenario drama," but it would puzzle the most astute detective to discover what the purpose was. Probably he wished to see just what an audience would stand, or how nearly a play with human interest could approach the performances of marionettes. The script of the drama must consist chiefly of red undercoat marks, for the stage directions certainly take up too much time as much space as the speeches. Consistency, plausibility and even the main prop of melodrama—heart interest—are utterly disregarded, and the characters are dragged remorselessly through harrowing adventures in outlandish places without rhyme or reason. The audience Monday night laughed itself into tears over the crudities of the piece.

The row was all about Marion Grey, an heiress, who, as a child, had seen the hidden treasures of a Burmese temple. The priests had forgotten the location of the treasure, and one of their number had been delegated to find Marion and hypnotize her into remembering what she had seen. This Burmese gentleman, who looked like a clean Swagali, wished also to recover a sacred bracelet, called "The Heart of Fire" and resembling a small alarm clock, which Marion wore. The play opens at New Orleans during the Mardi Gras. Derrick Wayne and Diana Silverton, confederates of the Svergal gentleman, Omar Kahn, are planning to capture the girl as well, when Jack Fearless, a soldier of fortune, recovers the jewel and returns it to Marion, with whom he is in love. Her father objects to Jack's poverty, but offers to give his consent to Marion's marriage if the young man will earn \$10,000 in a year. The villain kidnaps the girl and the father offers \$10,000 reward for her return. Jack says he will win

it. The next scene is in Bolivia, which country, for the purpose of the play, is on the direct route to Burmah. All the characters turn up there, and Jack is imprisoned as a spy. He shoots half a dozen soldiers and escapes from prison. Next scene, being the first of act II, is in the cabin of a pirate ship. Jack is tied up, but escapes and goes on deck, which is shown in some two. He is tied up again, but the battleship *Texas* shells the ship and he gets loose from his bonds in time to leap into a submarine boat. He is rescued by the battleship, which swings down from the fleet in time to pick him up. Act III takes place in a comic opera temple in Burmah, where several dancing girls entertain the audience. One of these, by the way, is a dancer slightly reminiscent of certain Terpsichorean movements once illegally popular. The music accompanying it is furnished by three genuine "natives" of some Eastern country, to give atmosphere. Here Marion points to the location of the treasure, and is then condemned to die at the hands of the Avenger, who is a very disagreeable looking person with a fiery frown at his disposal. But Jack, smiling by a volcano, rescues her at the fatal moment.

Act IV is all in New York. Mr. Grey is enticed by the villains to a Rialto law hotel on Eighth Avenue and is there assaulted and left for dead, while the male villain, Mr. Wayne, threatens poor Marion, who has followed her father. She rescues herself, kills Mr. Wayne and proceeds to the fountain in Central Park with her father to meet Jack. The Svergal gentleman, already wounded on Fifth Avenue, finds his way to the Park and makes one final attempt to stab Marion, only to be thoroughly killed by the comedy negro, not before mentioned, but frequently evident. Jack receives the \$10,000 reward, the girl and her father's blessing, also the plaudits of the multitude assembled to make a final picture as the curtain falls.

The actors have very little time to display any emotions, so busy are they shooting and being shot. Hayden Stevenson, however, shows some ability in the role of Jack Fearless, and Lillian Rhodes does well with the part of Marion Grey. Miss Rhodes is pretty and has an excellent voice, and her performance is altogether creditable. Dorothy Rogers, as Diana Silverton, designated as a creole, should stick to her French dialect after having begun it. She is a satisfactory villainess with a good melodramatic sneer. Robert Gallard also adequately portrays the villain Wayne. E. L. Shader is the Svergal Omar Kahn. Louise Valentine, as Rosie, the negro girl, has a Topsy-like role which she plays agreeably. She does a song and dance in the cabin of the pirate ship. Charles Phillips is funny as Jasper White. He also does a song and dance in front of a sugar warehouse in Bolivia. Henry Spannerman acceptably plays a variety of characters, all more or less villainous. Rose, Marie and Anna Danie, dancers, deserve a special paragraph. They appear in the first and third acts, and in the latter give an unusually good exhibition of acrobatic dancing. In fact, they are the most agreeable feature of the piece and about the only novelty it has to offer.

The scenery, of which there is a great deal, is elaborate and heavy. The temple garden scene is particularly good. This week, Queen of the Highlanders.

## Third Avenue—For Her Sake.

Melodrama in four acts. Produced Oct. 8.

Prince Vladimir Wlanoff, Stanley Johns  
 General Gruffoff, Stanley Johns  
 Lieutenant Rostov, Edward Baker  
 Greigovich (Ivan Ivanoff), Charles E. Ansley  
 Lord Chumley Hargrave, John Waters  
 Nicholas Nicholas, Gertrude Graham  
 Ivan, a freeman, Frank L. Mason  
 Streber, Albert Starr  
 Olga Petoski, Lillian R. Gill  
 Phyllis Gray, Gertrude Graham  
 Princess Natasha, Marie Dandie

A Russian prince, a police spy, an English lord, a New York heir and a beautiful peasant girl, with a background of Russian palaces and Siberian prisons, is a combination that ought to make good melodrama. Sometimes it does—in this case it didn't. The first requisite of a melodrama is that it keep an audience keyed to a high pitch of expectancy. There should be much action and few words, and thrill should succeed thrill up to the climax at the end of each act. In *For Her Sake* there were exactly four thrills, one at the end of each act, and for any self-respecting Third Avenue audience such a lack is intolerable. The rest of the play was talk, and more talk, and talk repeated. The hero talked a lot about his honor, the general a lot about losing his memory, the villain about his villainy, and the heroine about her misery; and beyond the four climaxes this was all. Figures drifted aimlessly about the stage, and when the audience yawned or laughed fitted of again the plot was carried on by the villain overhearing the conversation of the heroine, and the heroine reciprocating on the villain. There was, however, one exception to the general dreariness of the play—the English lord, who really had some amusing lines, and who when he was on the stage succeeded in galvanizing the audience into a show of interest.

The play opens in the Russian fortress at Czarow. Prince Vladimir Wlanoff is in love with a peasant girl, Olga Petoski. Greigovich, a police spy, formerly Ivan Ivanoff, hates Vladimir because Vladimir's father had branded him as a serf. He had afterward killed his master and become the head of a Nihilist band. The Princess Natasha, Vladimir's mother, with Greigovich's aid, sells Olga to Ivan, a peasant, to get her away from her son. Olga has never seen the Czar's proclamation freeing the serfs, and submits to her enslaving.

The next act opens in Ivan's house. He tries to make her his wife, but she discovers the deception and repulses him. Vladimir comes to claim her, but is captured as a deserter by Greigovich. With Olga's help, however, he escapes. The next scene is in the Greigovich Palace, St. Petersburg. Olga is living with Greigovich, who has made her believe that he is her father. Princess Natasha, however, casts suspicion upon her as being Greigovich's mistress. Vladimir arrives and tries to make Olga fly with him. She obeys her father, however, and refuses to go. Nicholas Nicholas then appears and tells Olga that she is not Greigovich's daughter, whereupon she decides to follow Vladimir to Siberia, the soldiers having at last succeeded in arresting him. The last act is in the mines at Kara, Siberia. Through the efforts of Lord Chumley Hargrave and his American wife a pardon is procured for Vladimir and Olga and they are released. Greigovich is arrested for the murder of Vladimir's father, but before he can be carried away he is killed by Nicholas, who acts as the avenger of the Nihilists, whose secrets Greigovich has betrayed.

Stanley Johns as Vladimir had a certain theatrical effectiveness, but was too unreal both in make-up and manner, to give satisfaction. Charles E. Ansley, as Greigovich, gave the best acting in the play. He looked the part, and his diction was forceful and free from affectation. John Waters as Lord Chumley Hargrave was natural but hardly looked the part, and his voice failed to carry beyond the first few rows in the orchestra. Lillian Gill as Olga was appealing and did all that she could with her part. Gertrude Graham as Phyllis Gray, and Florence Edridge as Princess Natasha, were capable. Frank Mason as Ivan was passable when he did not forget his lines, which happened altogether too often. Samuel Preis as General Gruffoff was acceptable.

This week, At Cripple Creek.

## At Other Playhouses.

GRAND OPERA HOUSE.—Sergeant Brue, with Frank Daniels in his original role, played a week's engagement here. The cast was as follows: Michael, Charles Gallagher; Aurora, Maud Earl; Daley, Charlotte Lesley; Mabel, Wildgett; Hattie Allen; Lady Richenhall, Julia Frary; Gertrude, Gertrude Graham; Charlesworth, Matthew Habbashova; Henry W. Gorman; Inspector Corning, Nell Walton; Ben Jones, Lamb; Nance Bonville; Captain Ray, Edward Hays; Thompson,

(Continued on page 12.)



## ADELAIDE RISTORI DEAD.

The Great Italian Actress Passes Away at an Advanced Age—Her Wonderful Career.

Adelaide Ristori, the Marquise Capranica del Grillo, the greatest Italian actress of the classic drama, died of pneumonia at her villa in Rome on Oct. 9. Her daughter, Bianca, was with her.



Ristori in Her Prime.

at the end, but her son, the Marquis George Capranica, was in Paris, arriving in Rome too late to see his mother.

Ristori was born in Cividale del Friuli, province of Venezia, on Jan. 29, 1822. Her parents were Antonio and Maddalena Romatelli, poor strolling players, and from infancy she was thus connected with the stage. Her first appearance was at the age of three months, in a farce called *The New Year's Gift*. At three years she appeared in Aveloni's Bianca and Fernando, and from that time on was popular in children's parts in Turin, Parma, and Florence. From children's parts she graduated to soubrette roles, and at eighteen first acted Mary Stuart in Schiller's tragedy, the part that in after years she was to make famous. Her position on the Italian stage was now recognized, and she appeared with great success in Mary Stuart, Medea, and Adrienne Lecouvreur. In 1848 she became acquainted with the Marquise Giuliana Capranica del Grillo, and in spite of the vigorous opposition of the young nobleman's family soon became his wife. For a time so violent was the resentment of the Capranica family that the young husband had to disguise himself as a footman to avoid arrest. The young actress' charm and beauty, however, finally triumphed over family pride, and the young couple were remarried with great pomp in Rome by Cardinal Fieschi, the first marriage not being considered valid according to the laws of the Church. As a concession to the family the young Marchesa consented to leave the stage.

Ristori remained away from the stage for a year, but in 1849, on hearing that Pianetti, one of her old stage-managers, was in prison for debt, she gave three performances for his benefit. The old longing for the boards now came back to her, and all her friends, including her husband's family, recognized that her genius could no longer be denied.

In her autobiography Ristori gives an account of the restrictions placed upon the Italian stage at the time. No mention of Italy as a country was allowed in any play, and even the word "fatherland" was prohibited as a blasphemy. It was forbidden to an actor to utter the name of God or to use the words "angel" or "devil," and on one occasion, when Macbeth was given in Rome, the lines in the first act:

"Here I have a pilot's thumb,  
Wrecked as homeward he did come,"

were canceled by the censor because he said "the public will probably find an allusion in them to the vessel of St. Peter, which is in danger of being submerged by the wickedness of the times." Such conditions were, of course, intolerable either for an artist or a patriot, and it is no wonder that Ristori began to look abroad.

In 1855 occurred Ristori's famous debut in Paris, where she had taken the Royal Sardinian Theatrical company. The opening took place on May 22 in Silvio Pellico's *Francesco da Rimini*. The French critics, always jealous of foreign artists, were only moderate in their praise, and when for the next week Ristori announced Alfieri's *Myrrha*, all Paris gasped. The Italian actress was evidently disposed to challenge Rachel, the histrionic queen of France, in her own special field of tragedy. The presentation, however, was a supreme triumph, and Alexandre Dumas hailed Ristori as the "high-priestess of tragedy." Jules Janin,cribe, Theophile Gautier, Legouve, and Henri Martin were equally enthusiastic in their praise, and Lamartine addressed a series of verses to her. *Myrrha* was followed by the Barbero Benéfico, *Niente di Mole*, *La Suoavatrice d'Arpa*, and *Mio Cugino*. So tremendous was her success that she received repeated offers to succeed Rachel at the Comédie Française.

After leaving Paris Ristori toured in the French provinces and later in Belgium, Germany, and Austria. On June 4, 1856, she made her debut in London in Medea at the Lyceum Theatre. Later she appeared with great success as Lady Macbeth in Corneille's translation of the Shakespeare tragedy. In 1857 she appeared in Madrid, where she saved the life of a young Spanish soldier by interceding with Queen Isabella. The young man had struck a brutal officer, and the culprit's sister had forced her way into Ristori's dressing-room to implore her to save her brother. Without a moment's hesitation the great actress passed to the royal box, and throwing herself at the Queen's feet begged for the young man's life. The Queen readily acceded to the request, and the soldier was set free. This act endeared Ristori to the Spanish people, and wherever she went her carriage was followed by a cheering crowd.

In 1858 the King of Prussia conferred upon her the Order of Merit, and in 1860 she appeared in St. Petersburg. She returned to Paris in 1861 to act *Beatrice*, which was especially written for her by Legouve. She appeared in this play at the Odéon for eighty nights, and then toured France in this and in Legouve's *Medea*.

In 1866 Ristori made her first journey to America, opening at the French Theatre in Fourteenth Street on Sept. 20 in *Medea*. She appeared there over fifty times in *Medea*, *Mary Stuart*, *Elizabeth*, *Judith*, *Phedra*, and *Lady Macbeth*. She then toured the country, returning to Italy in the Summer of 1867, but returning to America in the Autumn of 1868, when she added to her repertoire *Pla de Tolomei*, *Francesca da Rimini*, *Adrienne Lecouvreur*, *Tiobe*, *Camma*, *Myrrha*, *Deborah*, and *Norma*. During the Winter she appeared fifty-six times in Cuba. Upon her return to the United States she added *Marie Antoinette* and *Isabella Suarez*.

In 1874 Ristori made a journey around the world, appearing in practically every civilized country. Her last tour of America was in 1885, when she appeared with Edwin Booth in *Macbeth*. She returned to Italy in 1886, where she had purchased a villa near Rome and where she had decided to pass the last years of her life with her son and daughter, her husband having died. Her last public appearance was at a benefit in 1894.

During the last years of her life, though taking no active part on the stage, Ristori was always intensely interested in all that pertained to the drama. At the first presentation of *D'Annunzio's Francesca da Rimini* she occupied a box with Tommaso Salvini, with whom she had

played Juliet to his Romeo in 1844. Ristori's eightieth birthday was celebrated on Jan. 29, 1902, with benefit performances in every theatre in Italy. It was the intention to present the proceeds to the aged actress, but she graciously suggested that they be turned over to the fund in aid of the old and decrepit actors and actresses of the Italian stage. The Italian Government struck a gold medal in commemoration of her anniversary, and she was the recipient of many valuable gifts and tokens of affection from various countries.

Among the many treasures Ristori prized were a diamond bracelet bearing the inscription, "Napoleon III. To Adelaide Ristori"; a flower of diamonds of rare workmanship from the Queen of Spain; a crown of gold and diamonds from the Italian residents of Alexandria, and a bracelet of sapphires and brilliants from the Sultan of Turkey.

The funeral was held on Oct. 11 in the chapel belonging to the Capranica family in the Church of Santa Maria sopra Minerva. The house, which was covered with floral offerings, was followed through the principal streets of Rome by an immense crowd, headed by the Government and city authorities.

## PAPINTA.

Papinta, whose picture appears on the front page of *The Mirror* this week, is a dancer who has been before the public for several seasons in an attractive specialty that differs from anything now being presented. Papinta is one of the very few performers who can play an engagement lasting more than one week in the same house. As a usual thing patrons demand a complete change of programme every seven days, but managers have found that Papinta's entertainment is one that does not become tiresome by repetition, and in many cases she has proven a better drawing card during her second week than the first, as her work is talked about and those who see her induce their friends to go to the house at which she is playing. Before the death of her husband, W. J. Holpin, Papinta devoted herself entirely to the artistic end of her specialty, leaving all the business details to Mr. Holpin. Since his death, however, she has been forced to take up the matter of booking and the hundred and one other things that must be attended to, and has developed into a business woman of such skill

## JOHN LAWRENCE TOOLE'S WILL.

The will of the late John Lawrence Toole, the veteran comedian, who died recently in London, shows the net value of the actor's personal estate to be £70,984, and the gross value £80,133. Many bequests are made to charitable institutions and old comrades in the profession. There are thirteen codicils, dating from April 8, 1895, to Feb. 22 last, the will being dated April 17, 1898. The will and codicils cover seventy-five folios.

Many of the legacies bequeathed by Mr. Toole have lapsed by the death of the legatee. In accordance with an ancient custom, now very seldom observed, he bequeathed £20 each for the purchase of mourning rings to 107 of his friends and acquaintances, including dramatic critics. The list includes Mr. Richard Quain, the Rev. Canon Busham, Sir F. C. Burnand, W. S. Gilman, Mr. Charles Wyndham, Mr. Pinner, John Hart, Arthur Roberts, J. E. Harris, Cyril Maude, Berthold Tree, George Grossmith and Weedon Grossmith, George Alexander, Bram Stoker, Charles Warner, and Ellen Terry, and most of his friends to whom there are pecuniary legacies. There are similar bequests to twelve London journalists, and to the following of his old friends and fellow-professionals who predeceased him: Sir Henry Irving, R. L. Parson, Clement Scott, George Augustus Sala, Wilson Barrett, and Dan Leno.

He left \$500 to the Actors' Benevolent Fund, \$500 to the Royal General Theatrical Fund, and £200 to the Great Ormond street Hospital for Sick Children. He left £1,000 to his prompter, Frank Carlton, £250 to his valet, Charles Brunton; £200 to his maid, Mary Watts; £25 to his groomsman, Carter. His chief other bequests were: £4,000 and his house, 44 Maida-vale, to Sir Henry Irving; £2,500 to Edward Yates Lowne; £2,000 to Eliza Johnstone; £1,500 to George Sheldon; £2,000 to his sister, Mary Ann Young; £1,800 to Barbara Mobbs, his sister-in-law; £1,300 to John Billington; £500 each to Mrs. and Miss Lowne, Joseph Hutton, Edmund Routledge, his publisher, Mrs. Rutledge, and Matilda Carlton; £500 to Lionel Brough; £300 to Weedon Grossmith; £200 each to Mrs. Brough and Betty Brough; £100 each to Lawrence Irving, H. K. Irving, Daisy Brough, Percy Brough, Sidney Brough, Kate Carlton, and George Grossmith. Mr. Toole left the residue of his property for

## REFLECTIONS

The House of Mirth will follow Barbara's Millions at the Savoy Theatre on Oct. 23.

Edna May's next play was selected last week. It is a musical play called *Nelly Neill*, the book and lyrics by C. M. S. McLeilan and music by Ivan Caryll.

Jane Dore recently bought a summer home at Hicksville, L. I. She has been spending the summer at Saranac Lake in the Adirondacks and only recently returned to New York City. Her plans at present are to tour the country in a New York success, for which she is at present negotiating. The date of her opening is, however, yet undecided.

The *Geisha* is at present being played simultaneously in Naples, Milan, Paris, and London, according to Alice Benson, who has lately returned from South Africa, where she has been playing ingenue parts. In Paris it is being given at the Moulin Rouge.

Marie D. Shotwell will retire from Wright Lorimer's company on Oct. 27.

Walter D. Nealand is manager of the Yankee Consul company which is now touring the West under the direction of the John P. Slocum company.

Rehearsals of *The Grand Mogul* began at the Broadway Theatre last week.

Charles Klein's new play, *The Daughters of Men*, originally intended for the Hudson Theatre, will be put on at the Astor on Nov. 19.

Helen Ware has accepted an engagement with the Shuberts to play an important role in their new production, "*A Midsummer's Eve*." The role Miss Ware will play is that of a gypsy.

The *Prince of India* will be followed at the Broadway Theatre by *Anna Held in A Parisian Model*, on Nov. 28.

Helen Ware has been engaged by the Shuberts for one of the important roles in a new production entitled *A Midsummer's Eve*.

David Montgomery has applied for patent rights on a make-up cap designed to protect the hair from grease paint in making up.

Lillian Kemble has been engaged for the leading role in *The Man of the Hour*.

Popularity will be withdrawn from Wallace's Theatre on Oct. 20, for revision by the author. Sam Bernard in *The Rich Mr. Hoggensheimer* will follow.

George Fawcett, Douglas Fairbanks and Charles Stedman have been engaged by William A. Brady for *The Man of the Hour*.

E. S. Willard is in Toronto, Canada, this week, where he began a fortnight's engagement at the Princess Theatre last night (Monday) presenting *Colonel Newcome*, which will be played throughout the week. Next week he will give his repertoire of seven plays. Mr. Willard is reported to be having great success with *Colonel Newcome* in Canada, and his performance in the title role is said to be one of the best things he has ever done.

Richard Mansfield has secured the Aerial Theatre at the New Amsterdam for ten days of dress rehearsals of *Peer Gynt*, from Oct. 15 to 25. His season will open at the Grand Opera House, Chicago, on Oct. 29.

Mrs. Warren's *Profession*, by Bernard Shaw, was produced at the Raimond Theatre, Vienna, on Oct. 16, for the first time in Austria. The play is said to have met with the approval of the critics.

Ralph Pattison has been engaged by Joe Weber to play *Rash Tawkins* in the burlesque *The Squaw Man's Girl* of the Golden West. Mr. Pattison is a nephew of the late Robert R. Pattison, Governor of Pennsylvania.

Irene Bentley has been engaged to play the Princess in *The Belle of Mayfair*.

William Cameron replaced Walter Perkins in *My Lady's Maid* last week, and sang a new song entitled "Don't You Care."

A daughter was born to Mr. and Mrs. H. P. R. Gray on Oct. 7. Mr. Gray is stage manager at Ingersoll Park, Des Moines, Ia.

The new Berkeley Theatre will open next Saturday night (Oct. 20) with *May Yoko* in a revised version of *Mam'zelle Champsagne*.

Copies of the novellization of *The Lion and the Mouse* will be given as souvenirs at the 400th performance of the play on Oct. 30.

Ruth St. Denis, the exponent of artistic dancing, has concluded a six weeks' engagement at the Théâtre Marigny, Paris, and will soon go to Berlin to fulfill an engagement there. She has enough contracts to fill up the Winter on the Continent.

Maudie Turner Gordon left yesterday to join Blanche Walsh as leading woman in *The Woman in the Case* and *The Kreutzer Sonata*.

John E. Gorman, of the Gorman Bros., has been re-engaged to play the groceryman, the part he originated in *The Volunteer Organist*.

Richard Golden, now playing at the Majestic Theatre with *The Tourists*, was taken suddenly ill on Oct. 6 and was out of the cast this past week for four performances. His part of Timothy Todd was taken at very short notice by Charles W. Meyer and played in a very acceptable manner. Mr. Meyer was formerly with Henry W. Savage's productions for nearly nine years.



Ristori as Lady Macbeth (in the Banquet Scene).

as to surprise and delight her friends. She has made a number of improvements in her spectacular effects this season, and reports indicate that her success is greater than ever. In addition to looking after her theatrical interests and giving two performances a day, she continues to run her stock ranch in California, where racehorses are being bred that will probably make their mark on the leading tracks in due time. Last season Papinta made a trip to South Africa, appearing in Johannesburg and Cape Town, where her success was phenomenal. She makes it a rule to play each house only once during a season, and consequently her specialty is always more of a novelty than if she played return dates three or four times a year. Next season Papinta will probably make a tour of the European houses, as she has had a number of offers from leading managers and agents who have seen her specialty in America.

## TREASURERS' CLUB ELECTIONS.

At a recent meeting of the Treasurers' Club of America the following officers were elected for the ensuing year: President, James H. J. Scullion, Wallack's Theatre; Vice-President, A. Frank Jones, Recording Secretary, A. G. Faber, New York Theatre; Financial Secretary, Louis Morgenthau, Knickerbocker Theatre; Treasurer, J. F. Shaw, Broadway Theatre; Governors, Max Hirsch, Metropolitan Opera House; Karl King, Garden Theatre; William Wood, Broadway Theatre; Thomas Nelson, Herald Square Theatre, and George Wells, Orpheum Theatre, Brooklyn.

## IOWA OPERA HOUSE BURNED.

Brown's Opera House, a church, a livery barn and several other buildings at Waterloo, Ia., were destroyed by fire on Oct. 8, with a total loss of more than \$100,000. Walter Whiteside was booked to appear at the theatre that evening and lost about \$400 worth of scenery which had already been taken into the house. The theatre will be rebuilt at once.

## MILLER-LE MOYNE MATINEES.

Beginning on Nov. 1 Henry Miller and Mrs. Sarah Cowell Le Moyne will appear at the Lyric Theatre in a series of matinee performances of Browning plays and other dramas. Pippa Passes will be the first presented, with Mr. Miller as Julius and Mrs. Le Moyne as Ottima and Monsigneur. No matinees will be given on Thursdays or Saturdays.

division into ten parts, of which he left five parts to be divided among those persons who would have benefited from his estate had he died intestate (nephews and nieces and their issue), one part to his executor, Edward Yates Lowne, and three parts, estimated at between \$12,000 and \$15,000, for division among such charitable institutions in such manner as his executors may deem fit.

## THE LION AND THE MOUSE PIRATED.

The Ellis Stock company, playing at the Opera House, St. John's, New Brunswick, presented on Oct. 9 a play called *The Octopus*, which appears to be *The Lion and the Mouse*. Some of the characters named in a review of the play published in a St. John's newspaper are John Barrett, Judge Rosemore, Jefferson Ryder, and Berdoxia. Henry B. Harris, manager of *The Lion and the Mouse*, has been making strong efforts to put a stop to alleged piracy of the Klein play, and has traced this particular case to a notorious Chicago concern which steals and deals in plays.

## FORBES ROBERTSON'S PLANS.

Forbes Robertson, who arrived in New York on Oct. 11 by the *Tenacity*, says that when he produces Bernard Shaw's *Antony and Cleopatra* on Oct. 29 at the New Amsterdam Theatre it will be the first public presentation ever made of the play. Besides himself and Mrs. Robertson (Gertrude Elliott), Vernon Steele will appear in a prominent part. Mr. Robertson said that Mr. Shaw had told him that his new play was to be called *The Doctor's Dilemma*, and was to be played at the Court Theatre, London. If *Antony and Cleopatra* is not a success Mr. Robertson will appear in repertoire.

## STOCK COMPANY ON STAVEN ISLAND.

Conness and Edwards' stock company at the Richmond Theatre, Stapleton, Staten Island, is in its fourth week. The plays so far presented are *The Christian*, *What Happened to Jones*, *The Lost Paradise*, *My Friend from India*, and this week *The Cherry Ball*. The members of the company are Minnie Radcliffe, Katherine Bell, Florine Arnold, Katherine Raye, Marie Graber, Frances Nordstran, Frank Patton, Edward Poland, George Drury Hart, James C. Spottswood, George Turner, Hudson Liston, Lynn R. Hammond, Louis La Roy and Arthur Story.



**KANSAS CITY.**

The Heir to the Throne, with Guy Bates Post as Joe Lacy, was the attraction at the Tulane Theatre 7-12. This is the second annual tour of the co., and the drawing quality of the play is attested to by the splendid audiences in evidence at every performance. Forty-five Minutes from Broadway 14-20.

Murray and Mack, presenting Around the Town, were the feature at the Orpheum Theatre 7-12. The Jew

Charles Hanford and his talented wife, Marie Dronah, drew good business at Marzullo's Oct. 8 to 10.

**TORONTO.**

Virginia Harned in The Love Letter was the Archduchess Oct. 5, 8. Her room was good and the comedy pleasing. Especially. Harned's ideals were called in suddenly to find a Sunday afternoon companion. 11. Captain Impudence was the bill presented to the house. De Wolf Hopper in Hapsburg and Wain filled the house 10, 11. Margarette Clarke divides honors with the star, as did Will Danforth.

At the Lyceum the Rays drew the usual capacity house 10, 11. Down the Pine looks as good as new and a very satisfactory one.



## HANDS RAW WITH ECZEMA

**Suffered For Ten Years—Spread to Body and Limbs**  
—Cured by the Cutaneous Remedies

"I had eczema on my hands for ten years. At first it would break out only in winter. Then it finally came to stay. I had three good doctors to do all they could, but none of them did any good. I then used one box of Cuticura Ointment and three bottles of Cuticura Resolvent, and was completely cured. My hands were raw all over, inside and out, and the eczema was spreading all over my body and limbs. Before I had used one bottle of Cuticura Resolvent, together with the Ointment, my sores were nearly healed over, and by the time I had used the third bottle I was entirely well. I had a good appetite and was fiesher than I ever was. To any one who has any skin or blood disease I would honestly advise them to get the Cuticura Remedies, and get well quicker than all the doctors in the State could cure you. Mrs. M. E. Faltin Speers Ferry, Va., May 19, 1906."

Adelaide Thornton will give a benefit performance.

The Girl from Out Yonder 30 for local kids' new house.

**GOSMER—JEFFERSON** (Harry G. Sommer) song and mgr.; George Krutz, rec. mgr.; Lew Denny, sec. mgr.; large audience; delightful program. The Show Girl 5; fair auditors well pleased; the Looks Good to Father 16. Behind the Mask 11. The Girl from Happyland 12. The Governor's Pardons 10. The Beauty 10. The Flower 10. In the Strength of the West 20. PIR! PAU! PAU! 22. Vanderbilt Cup 23. We Are King 24. Robert Lewis in Man and Superman 25. The Pitt 21. Adelaide 20.

**KENDALLVILLE**.—The Grand OPERA HOUSE (A. H. Boyer, mgr.); North Brothers, sec. mgr.; planned packed houses. Plays last half of each Broadway Detective. Howard of Wall Street, and Delven from Home. Seaward Boys 3 planned. What Happened 12.

—**TENNESSEE**: Edwin and Kathryn Deane, sec. mgr.; Brothers here. The Toledo and Chicago electric runs was completed in time for Fair Week. Cars are now running between Ft. Wayne, Garrett, Ashmun and this city.

**PORT WAYNE—MAJESTIC** (M. E. Rice, mgr.): Hilda Thomas in The Show Girl 3 planned and Lucie Lawrence O'Dwyer in The Embassy Ball 4; good business. Sh. Leaves Sec. to Father 6, 3 planned two weeks. Bill Horton Sing 7 played to good house. A Sister's Sacrifice 8, 9. Behind the Mask 10. Duchastner's Minstrels 12. Mummy and the Amazonian Bird 12, matinee and evening. PIR! PAU! PAU! 12. Seaward 8, excellent, to good business.

**EVANSVILLE—GRAND** (Foley and David, mgrs.): The Wayne Stock co. 8-15 continues to draw good houses with Young Mrs. Winthrop.—**PROFESSORS** (Burch, mgrs.): The House of Mystery 7 drew good house. The House of Mystery 7 continues all week 9-12; the bill includes the Mrs. Harrison, Vernon and Vernon, Doll and Leland, H. Howell, Billy Arnold and Lida Gardner. Simple Plan 10.

**HANNOVER—TOWLE'S GRAND OPERA HOUSE** (H. Towle, mgr.): Bob Fitzsimmons in A Fight for Love 4 planned large house. The Mummy and the Amazonian Bird 7; excellent, to good house. That Little Bird 7. The Beauty 10. The Flower 10. In the Strength of the West 20. PIR! PAU! PAU! 22. The Show Girl 21. Our New Nationality 23. Lechayre in The Law and the Man 24.—**GRAND** (E. G. Brooks, mgr.): The Don Q. Hall co.—Indians meet business and co.

**RICHMOND—GONNETT** (Its Switzer, mgr.)

and the Mack 9 pleased good business. Little Johan Jones 10. A Desperate Chance 12. First Page For

**14** Florence Roberts 18. The Love Route 17. The  
in Toyland 19. The Warning Bell 20. The Gate  
March 21.

**15** **SHELLEYVILLE—CITY OPERA HOUSE** (Colony  
Friday, mar.): Steinson's U. T. C. 8; James  
crowd of the season; ex. good. Sale of hats  
pleased capacity. What Happened to Jones 18. G.  
19. The Love Route 20. The Warning Bell 21. The  
of repertoire. Colony Friday 22 in a week  
with good attractions and has a number of good  
booked.

**16** **BUNKER—TODD OPERA HOUSE** (Charle  
Tue. mar.): The Majestic Stock ex. 1-4 in Hout  
Adritt. 5-8 in Hout. 9-12 in Hout. 13-16 in Hout.  
Only Days of Old. Hoosier Folks and Not Quite  
pleased good business for week; matinee & fair home  
evening & capacity; R. R. O. sign out. Hilly City  
11

**17** **FRANKFORT—BLINN Gaietyville and Hout  
mar.):** Sale of hats & pleased large house. The  
Mummy and the Humming Bird 8; excellent perfor-  
ance; deserved larger house. Salvor Stock ex. 11-12  
13-14 in Hout. 15-16 in Hout. 17-18 in Hout. 19-20  
Full! Post! 21. The PR 22.

**18** **FRANKLIN—OPERA HOUSE** (L. Seppel  
mar.): Steinson's U. T. C. pleased a packed house  
& Majestic Stock ex. 8. The Messenger Mar 19 ex-  
cited. North Brothers Comedians 19-20. That Little  
Full! Post! 21. The PR 22.

**19** **AUBURN—HENRY'S OPERA HOUSE** (L. Seppel  
mar.): Steinson's U. T. C. pleased a packed house  
& Majestic Stock ex. 8. The Messenger Mar 19 ex-  
cited. North Brothers Comedians 19-20. That Little  
Full! Post! 21. The PR 22.

Was His Marriage a Failure & canceled. Not  
Brothers in repertoire 15-17. Too Proud to Beg 2

**Village Vendue 28.** Flaming Arrow 30.  
**L.A. PORTE—THEATRE** (Central States Theatre Co.)  
 "The Signpost"; John W. Mason, mng.; Bob Phillips  
 5. Sacked and shot pictures; 6. The Signpost; 7. Lawrence Hunt in We Are King 10. Six Nights  
 19.  
**MURKINGTON—THEATRE** (H. E. Rosebrook)  
 "The Signpost"; The Humming Bird 17. Yes  
 State Folks 18. We Are King 17. Too Proud to Be  
 19. The Flaming Arrow 23. Gorman's Minstrels  
 5. Gorman's pictures 25.  
**G. C. MAGNER'S OPERA HOUSE** (Walter C. Wagner, mng.); In Marriage a Fallow 6. F. Adams' moving pictures 8; good house; picture  
 19. The Holy City 14. Texas Sweetheart 23.

of Spice 3; excellent attraction; played to a large

MADISON.—GRAND (Graham and Schenk, agent).  
 Straton's U. T. C. 5 played 1st. A. Desperate Chase.  
 Spice 11. Governor Bushy 15. A Desperate Chase.  
 22. Allen-Walters co. week of 28.

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**A. A. E. 601 E. 10TH ST. AVE., BROOKLYN, N. Y.**











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General 10, Oage 20, Mason City 22, Cal. 23, Lancaster 23, Sioux Falls, S. D., 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

RELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal. 10-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

REPERTORY COMPANIES.  
ALHAMBRA STOCK (Phil Levy, mgr.): South Norwalk, Conn. Oct. 15-20.  
AMERICANS (Popular Amusement Co., Inc., mgrs.): Port Huron, Mich. Oct. 15-20.  
ANGEL'S COMEDIAN (Southern: E. C. Nutt, mgr.): Kansas, Kan. Oct. 15-20. Alva, Okla. 22-27.  
ARLINGTON STOCK (John Adair, Jr., mgr.): Butler, Pa. Oct. 15-20. Jeannette 22-27.  
AUBREY STOCK (C. Miller, mgr.): Port Chester, N. Y. Oct. 15-20.  
BARBIE STOCK (Edwin Barrie, mgr.): El Paso, Okla. Oct. 15-20.  
BENNETT-MOULTON (W. A. Partello, mgr.): South Norwalk, Conn. Oct. 15-20. Rockville 22-27.  
BENNETT-MOULTON (A. P. Reed, mgr.): Massillon, O. Oct. 15-20. Coshocton 22-27.  
BENNETT-MOULTON (J. H. Donnell, mgr.): Marinette, Wis. Oct. 15-20.  
BLATKOFF-RUSSELL STOCK (Velva N. D. Oct. 15-20. Kenmare 15-20.  
BROWN, KIRK (J. T. Macaulay, mgr.): Jamestown, N. Y. Oct. 15-20. New Castle, Pa. 22-27.  
BUNTING, EMMA (Earl Burgess, prop.): Waverly, N. Y. Oct. 15-20. Watertown 22-27.  
BURGESS, EARL (Fred Olsen, mgr.): Altona, Pa. Oct. 15-20. Rockville 22-27.  
BURGESS, EARL (Frank E. Sherry, mgr.): Freeport, Pa. Oct. 15-20. Columbia 22-27.  
BURGESS, EARL (Fred A. Hayward, mgr.): Nashua, N. H. Oct. 15-20. Reading 22-27.  
CHAUNCEY-KEIFFER (Fred C. Chauncey, mgr.): Meadville, Pa. Oct. 15-20.  
CHICAGO STOCK (Chas. H. Roskam, mgr.): Newark, O. Oct. 15-20. Sharon, Pa. 22-27.  
CHOCONEVILLE (Wm. Cradock, mgr.): Du Bois, Pa. Oct. 15-20.  
CRESCENT COMEDY (R. A. Bergman, mgr.): Lafayette, Tenn. Oct. 15-20.  
DE WOLFE (Wm. Cradock, mgr.): Pottsville, Pa. Oct. 15-20. Williamsport 22-27.  
DILLON, WILLIAM A.: Stamford, Conn. Oct. 15-20. Danbury 22-27.  
KING, GEORGE (Wm. N. Smith, mgr.): Iola, Kan. Oct. 15-20. Webb City, Mo. 22-27.  
FENBERG STOCK (Eastern: Geo. M. Fenberg, mgr.): Lawrence, Mass. Oct. 15-20. Lowell 22-27.  
FERRIS COMEDIAN (Harry Rupp, mgr.): East Chicago, Ind. Oct. 15-20. Elkhart 22-27.  
GINNIVAN-MILLS (Edward Mills, mgr.): Union City, Mich. Oct. 15-20.  
GOODWIN, LILLIAN FOSTER (T. W. Goodwin, mgr.): Altona, Pa. Oct. 15-20.  
GRAHAM, FERDINAND (Charles P. W. Oct. 15-20. McKeesport 22-27.  
GRAY, THADDEUS (D. E. Benn, mgr.): Cambridge, O. Oct. 15-20.  
HALL, DON C. (Hammond, Ind. Sept. 23-Oct. 27. Harrisburg, Pa. Oct. 15-20.  
HILLMAN, MAY (Harrisburg, Pa. Oct. 15-20. Staunton, Va. Oct. 15-20.  
KARROLL, DOT (J. C. Welch, mgr.): Brockton, Mass. Oct. 15-20. Newport, R. I. 22-27.  
KENNEDY PLAYERS (Ben Lewis, mgr.): Columbia, Tenn. Oct. 15-20. Knoxville 22-27.  
KNICKBOCKER STOCK (Wm. B. Hamilton, mgr.): Harrisburg, Pa. Oct. 15-20. Altoona 22-27.  
LESLIE, ROBERT (Stim Allen, mgr.): Mt. Carmel, Pa. Oct. 15-20.  
MAGNETIC COMEDY (Oscar F. Cook, mgr.): Lebanon, Ind. Oct. 15-20. Port Huron, Mich. 22-27.  
MITCHELL, CORA LAWTON (Urbana, O. Oct. 15-20. Connersville, Ind. 22-27.  
MORGAN, FRANK (Marlin, Tex. Oct. 22-24. Colburne 22-27.  
MURRAY AND MACKAY (Eastern: John J. Murray, mgr.; Western: John J. Murray, mgr.): Yonkers, N. Y. Oct. 15-20.  
MURRAY AND MACKAY (Western: John J. Murray, mgr.): Yonkers, N. Y. Oct. 15-20.  
MYRLE-HARDER (Eastern: Wm. H. Harder, mgr.): Chester, Pa. Oct. 15-20.  
MYRLE-HARDER (Western: Eugene J. Hall, mgr.): Lehigh, Pa. Oct. 15-20.  
OSMAN STOCK (John Osman, mgr.): Winston-Salem, N. C. Oct. 15-20. Raleigh 22-27.  
PARTELLO STOCK (W. A. Partello, mgr.): Oswego, N. Y. Oct. 15-20. Rockville 22-27.  
PIRNELL, KATHRYN (W. B. Fitzgerald, mgr.): Lockport, N. Y. Oct. 15-20. Johnstown 22-27.  
ROSE STOCK (Shirley, Showalter and Chadderton, O. Oct. 15-20. Pottsville 22-27.  
SLATER'S COMEDY (Wm. Kravitz, mgr.): Somerset, Ill. Oct. 15-20.  
SOUTHWELL, MARJORIE (Alex. R. Scheyer, mgr.): High Bridge, N. J. Oct. 15-27. Clinton 15-20. Newport 22-27.  
TAYLOR STOCK (H. W. Taylor, mgr.): Bangor, Me. Oct. 15-20. Waterville 22-27.  
TURNER, CLARA (Ira W. Jackson, mgr.): Lowell, Mass. Oct. 15-20.  
WALLACE'S THEATRE CO. (Northern: Dubinsky Brothers, mgrs.; Rock Island, Ill. 15-20.  
WARNER COMEDY (Ben R. Warner, mgr.): Elkhart, Ind. Oct. 15-20.  
WOODS SISTERS (Otto H. Krause, mgr.): Shelbyville, Tenn. Oct. 15-27. Tullahoma 15-20.

OPERA AND EXTRAVAGANZA.  
AROUND THE CLOCK (Gus Hill, mgr.): Syracuse, N. Y. 15-17. Rochester 18-20. Albany 22-24. Utica 25-27. Gloversville 28. Schenectady 29.  
A SOCIETY OF COMEDY (Brothers, mgrs.): New York city Oct. 1-10.  
BEGGAR PRINCE OPERA (Harry Leavelle, mgr.): Marietta, Ga. Oct. 15. Gainesville 17. Monroe 19. Commerce 20. Madison 22. Easton 23. Milford 24. Dublin 25. Fitzgerald 26. 27.  
BERNARD, SAM (Chas. Frohman, mgr.): Boston, Mass. Oct. 1-20. Lewiston, Me. 22. Portland, Me. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90



## SOUTH AFRICA.

Wheeler's Company (Prosperity—Vaudeville)  
Very Popular—Notes.

Johannesburg, Sept. 2.

At R. and F. Wheeler's His Majesty's Theatre, Leonard Rayne and company are playing in packed houses in Harbor Lights, Three Musketeers, etc. Mr. Rayne and Annie Leaf are playing leads and are supported by an all-round good company. On Sept. 6 a benefit performance will be given to three of the Rayne company—Charles Howitt, Frank Bursford, and Gertrude F. Godart. The play chosen for the occasion is *Casta*, and from reports received the house should be packed, as there are at present very few seats vacant.

The new Empire Palace of Varieties is nightly filled to overflowing, the standing room sign being prominent at an early hour. I. Rosenthal, the house manager and co-director, has good cause to be pleased. First and foremost are Les Trombetta, eccentric Farolan vocalists and dancers, who are topping the bill. They open their act with a song and dance, and from then until they bow themselves off keep the audience in raptures with their clever business, some of the imitations that are given by the male members being remarkably good. Newell and Niblo in their musical act score a distinct success, and are repeatedly encored. The playing of the xylophone, with which they conclude their turn, is far above the average that we have been used to out here. The Brothers Maningo, acrobats and equilibrista, are unrivaled, especially in their head balancing. The Sisters Crystal, duettists and dancers, are accorded a warm reception for their clever work. Clasic Paris, comedienne and burlesque artist, has a voice far above that of the usual music hall songstress, and uses it to advantage. Of those that are in the last three weeks of their engagements Joe O'Gorman, the Irish humorist and dancer, is still to the fore with his songs and anecdotes of his pal "Flannigan." Mr. and Mrs. Ed H. Lucas in scenes from Dickens, continue to move the house with their clever acting. Roberts and Collier in *The Traveling Photographer* hit the house with real good fun, and are established favorites. Jessica Grace has some good songs and dances. The O'Gorman Brothers show some good dancing. Opening with the new company here on Sept. 17 are Kitty Loftus, A. D. Robbins the cyclist, Ted E. Box, and others.

Appearing at Wheeler's Theatre, Pretoria, is the Wheeler-Edwards latest musical combination in *Lady Macbeth*, Veronique, etc., and from reports received they are doing good business. On Sunday night I paid a visit to the Standard Theatre and saw the production of John Lawson's big sketch, *Humanity*, staged in all its realism by Harris Fineberg, who understudied John Lawson for five years and played all his parts in every variety theatre of note in England. The house was packed, and he should do well during his stay here.

The Tivoli at Cape Town is doing a good business, and no wonder, with the bill of fare put before the public. Phil and Nettie Peters, the American couple so well known on your side, and who scored such a success at Johannesburg, are having a repetition of their Johannesburg success in *Haggard's Grotto*. Dan Foulton, Ross Sylvester, the Maples, May Moore Dupes, Roma and Romanita, and others are on the bill.

Edward Pickering, who was the manager of the Tivoli, Cape Town, for some time, has resigned to take up the management of the Palace, London. His many friends here wish him every success in the future. F. R. DALLER.

## GOSSIP.

Jerrard Grant Allen, son of the late novelist, Grant Allen, began his managerial career at the Criterion Theatre, London, on Oct. 13, when he produced Kingsley's farce, *The Amateur Socialist*. Gladys Unger's *The Lemonade Boy* was given as a curtain-raiser.

Harry Davis, of Pittsburgh, and Edith Fitchell, also of that city, were married at Youngstown, O., on Oct. 4.

Upton Sinclair, author of "The Jungle," is Socialist candidate for Congress from the Twelfth District of New Jersey. The dramatization of his novel will be presented at Trenton on Nov. 5 and 6, and on the latter date election returns will be read from the stage.

Frank Curson and David Blapham will produce Lisa Lehmann's adaptation of "The Vicar of Wakefield" early in December. Mr. Blapham will be the Vicar and Isabel Joy will play Olivia.

Adelaide Norwood-Brandt, one of the five singers engaged by Henry W. Savage to sing the title role in Puccini's *Madame Butterfly*, resigned from the company just before it left New York on last Saturday. The opera was given for the first time in America on Monday night in Washington, and Miss Brandt wanted to create the part in this country. Mr. Savage had assigned it to Miss Seamus, who had sung the role in Europe. He appointed Miss Brandt to sing it on the following Monday night at the first performance in Baltimore, her home city, but this did not satisfy her and she resigned from the company. Her place will be taken by Rena Vivienne, an American prima donna who has sung in Milan.

George F. Miller, treasurer of the Worcester Theatre, at Worcester, Mass., and Roma Snyder, formerly with it in Hartford in *Hyperion* Theatre, Hartford, Conn., on Oct. 9.

Alfredo Edeli, of La Scala, Milan, arrived in New York on Thursday last under contract to design the costumes for the new *Hyperion* production. Mr. Edeli designed the dresses used in *A Society Circus*, which are marvels of beauty and good taste.

The Buster Brown case is still engaging the attention of the courts. On Tuesday last Justice Trux, in the Supreme Court, issued an order to show cause why an injunction should not issue in the action instituted by Richard F. Outcault and John Laffer against Melville B. Raymond, to restrain him from using the characters in Buster Brown and others originated by Outcault. The hearing will take place to-day (Tuesday).

The policy of Forepaugh's Theatre, Philadelphia, will be changed after Oct. 20, when the stock company will be disbanded and the house devoted to travelling combinations.

Mary Shaw was chairman of the programme at the Professional Woman's League on Monday afternoon, and it was as artistically harmonious and thoroughly delightful as in Miss Shaw herself. Alcegon St. John-Brenon and Lillian Russell shared honors as the star attractions of the afternoon. Mr. Brenon read a paper on "Richard Wagner and His Women." He spoke of the human characteristics of Wagner's heroines, of how he had vitalized and not over idealized them, and in concluding, at Miss Shaw's request, established a parallel between the characters of *Tannhauser* and *Elisabeth*. Mrs. Brewster and Elizabeth, Venus and Hecuba Gahler, Dora De Philippe sang selections from *The Flying Dutchman*, and as an encore, "Oh, Come With Me on a Summer Night." Miss De Philippe has a dramatic soprano voice of great volume and rare sweetness, over which she has excellent control. Mrs. Niedlinger also played several selections from Wagner on the piano.

## MUSIC NOTES.

Dr. Karl Muck, of the Royal Opera of Berlin, made his bow to the American public in Boston on Oct. 12. It was the first public rehearsal of the season of the Boston Symphony Orchestra, for which he has been engaged as conductor for a year. Dr. Muck's music was very enthusiastic and the audience seemed highly pleased throughout the concert.

Domenico Lombardi, the Italian composer, appeared for the first time in America at Carnegie Hall on Oct. 8. Several selections from his own

operas were given by the La Scala orchestra of Milan and a company of singers under the direction of the conductor. Two other concerts were given, one on Oct. 10 and one on Oct. 14.

Marcella Sembrich arrived in America Oct. 9. She came back early, so that she might personally supervise the distribution of the proceeds of the concert which she gave last season. The profits amounted to something like \$10,000, and Miss Sembrich intends to devote it to replacing some of the instruments lost by the members of the Metropolitan Orchestra during the earthquake in San Francisco.

Giuseppe Scarno and sixty musicians which he brought with him from Europe made their first American appearance at the Hippodrome on Sunday night, Oct. 7. Florence Fiske, an American contralto, was the soloist.

Maurice Levl, who has directed the orchestra at Weber's Music Hall for so many years and has composed the music for a good many of his productions, is going to Paris on May 1, to assume charge of the orchestra at the *Primitiva*, one of the Parisian music halls.

Lillian Nordica has changed her plans for the first part of this season. On Oct. 27 she will sail to fill an engagement at Covent Garden, London, where she will appear in about ten performances exclusively in Italian opera. Before sailing she will give a few concert dates in the South, and will join the San Carlo Opera company about Feb. 1.

Victor Herbert and his orchestra will give his Sunday evening concert at Daly's Theatre this year instead of at the Majestic, as was the custom formerly.

## IN BROOKLYN THEATRES.

At the Montauk this week the attraction is Mr. Hopkinson, with Dallas Wolford in the title role. Next week, Annie Russell as Puck in *A Midsummer Night's Dream*.

The *Stolen Story* is presented at the Shubert this week. The next attraction will be *Hilda* Spang in John Hudson's *Wife*.

Frank Daniels in *Sergeant Duce* is seen at Teller's Broadway Theatre for the week. Joe Weber's company, including Marie Dressler, will follow week of 22.

Eva Thompson in *A Good Fellow* is the attraction at the Madison this week. As yet no word of the new company.

Home Folks, produced in a prize-winning manner, is the attraction at the Grand Opera House. William E. Blaffer and his Brooklyn band inaugurated a season of Sunday night concert, under the direction of Hyde and Behman, at this house Oct. 14. Classical and popular music was rendered before a very large and enthusiastic audience. The soloists were Gus Edwards, Charles H. Falke, Fanny Ferrera, Edna E. Blaffer, Jr., and Charles J. Falke.

Emma Italia, and the first appearance in this country of Angelo Sabatelli, violinist. Manager M. T. Middleton requested the bandmaster to render one of the late Henry W. Savage's favorite songs, "Say Au revoir, but Not Good Bye," and many in the audience who were friends of the late manager were deeply impressed.

The Spooner Stock company at the Bijou Theatre present for the first time this week Ulla Akersstrom's version of "The Kreutzer Sonata," Tolstoy's novel. The play is in four acts and two scenes. Edna May Spooner appears in the leading role, Countess Natasha; Augustus Phillips in the ardent lover, "Alfred"; and a newspaper woman, Edwin M. Curtis is Natasha's uncle, Hal Charendon the duke. Olive Grove has the part of a tourist, Harriet Kennedy is an English tourist, and the rest of the company are suitably cast. The action of the piece is during the Russo-Japanese War, and the scenes are laid in Russia and France.

For Her Children's Sake is presented by the Cora Payton Stock company at the Lee Avenue Theatre this week. Edna Reed Payton is the heroine, Edna Kinney, and Louis Leon Hall appear as the Doctor.

The other parts are in capable hands and the production is adequate. At the Folly this week, *The Gambler of the West* is drawing good houses.

Why Girls Leave Home is realistically explained at Blaney's Amphitheatre this week. *The Way of the Transgressor* is presented at the Columbia this week.

Clark's Runaway Girls entertain at the Star this week. *The Sultan's Dilemma* is the musical play, and the Four Livingstones is the special feature of the olio.

The Gayety has the Transatlantic Burlesques this week. The Champagne Girls appear at the Imperial this week. There are many good features in the olio, and the chorus is large and pretty.

The Brooklyn Treasures' Club, composed of the treasurers and assistant treasurers of the borough theatres, held the first meeting at the Hudson, on Fulton Street, October 18. W. J. McElmenny, of the Orpheum, who was elected president, outlined in his speech the object of the society, which he stated was not only social but also benevolent. The other officers elected were: Vice-President, J. A. Fyle, Grand Family Theatre; Recording Secretary, Louis Kallike, Majestic; Financial Secretary, Jerry Flynn, Bijou; Treasurer, E. F. McFadden, Grand Opera House; Board of Governors, J. G. Keach, Columbia; L. Woods, Broadway; F. A. Girard, Novelty; D. Clements, Gotham; E. A. Behman, Hyde and Behman's. After the meeting refreshments were served. There is every evidence that the club will be a success.

## VAUDEVILLE.

At the Orpheum this week, Fred Karno's Comedy Company of comedians, and others on the bill are, Della Fox, Four Larks, Raymond and Caverly, Artels Brothers, Nevin and Arnold, and Leo Rynin.

There is an exceptional bill at Hyde and Behman's this week, with the Six Musical Cutties at the head. The other attractions are Julie Mackey, George H. H. Woods, Holcombe, Curtis and Company, Welch Meely and McKeown, and Lawrence and Harrington.

At the Gotham are Puccio Midgots, Hocy and Lee, Ward and Curran, Irene Lee, Howard and Linder, Foster and Foster, Orville and Frank, and Rita Curtis.

The bill at the Novelty is *The Sunny South*, Ann and Bamard, Lillian Shaw, McDonald Sisters, Paul and Le Croix, Earl and Bartlett and Barnold's Animals.

## MATTERS OF FACT.

Louise Kent will be at Liberty after Oct. 27, owing to the closing of the Forepaugh Stock, Philadelphia, where she has been playing second and leads. Next Summer she attended the new Elppodrom in Bingham in Joan of Arc at Proctor's 125th St. Theatre and attracted much favorable comment.

High grade attractions can fill in some profitable time early in December at La Crosse, Wis., by communicating with Manager W. F. Gage.

"A. A. B.," 402 Flatbush Avenue, Brooklyn, experienced in every branch of the business, wants office or road engagement with appreciative manager.

The Chicago House Wrecking Company, of Chicago, Ill., dealers and manufacturers of amusement supplies, have their new catalogues, now ready, containing K. T. A. 670, giving full particulars of the many bargains in hardwood folding chairs, incandescent lamps, uniforms, swords, draperies, fire hose, etc., which they offer. It is important that the catalogue number be mentioned when applying for same.

F. Jack de Castillo will be engaged to play juvenile roles after Nov. 10. Box 208, Savannah, Ga., is his permanent address.

With a drawing population of 30,000, New Kensington, Pa., has yielded a profitable night's stay to visiting attractions. Meritorious ones will always win out here, and Manager J. G. Becker has some time open for such.

Owing to the announced closing of the Forepaugh Stock, Philadelphia, Augustin Glassmire will be at Liberty after Oct. 27. He has received more than his share of praise from the local press for his many capital performances.

Chile can come, the best in town, is served at Joul's, 206 West 41st Street, who caters particularly to theatrical folk. He numbers many other palatable dishes among his specialties.

Betts and Fowler, whose dramatic and vaudeville agency at 1431 Broadway is one of the busiest theatrical headquarters in the city, have inaugurated a novel idea for the benefit of professional people who are patrons of the agency. They call it "The Stock and Buskin Club" and it is their purpose to provide special rooms connected with the agency for the accommodation and entertainment of the members.

A leading woman is wanted for the Calumet Stock, South Chicago, Ill., by Manager J. T. Connors.

J. R. Strirling wants managers of theatres and others against practical and unauthorized presentations of the play *Sis Hopkins*. The rights in the play are vested in Rose Melville and Mr. Strirling, who will prosecute any infringement of their rights. House managers are equally liable and held as responsible as the illegal producers by the law. The piece was recently done in one of the small towns in New York State, the same organization also presenting David Harum.

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Management WALTER K. LAWRENCE.

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\*S. S. means neither "Short Stop" nor "Sunday School," but *Somewhat Stout*.

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## THE MATINEE GIRL



THIS is the reign of women on Broadway. Long may they rule! Aunt Jane says the fact that the local dramatic firmament is crowded with women stars is an illustration of the truth of the survival of the fittest. She says the more she sees of men the more she thinks of women. Certainly a vast preponderance proceeds from the majority of the theatres, and its name is woman.

The Princess Theatre's walls are being strained these glad nights, and if the little theatre were a great one it would still complain of a congestion of humanity. It is being filled by those who would see a tremendously human drama played by a tremendously human artist, Margaret Anglin. And to Miss Anglin belongs the novel, if not the greater, glory of having discovered and pre-empted the play. In this column has before appeared the indisputable assertion that Miss Anglin, it was to whom the play was offered in Chicago, and who saw its intrinsic worth, and, fearful of managerial interference, gave it a special production without saying by your leave to any one, except the author. Also the Matinee Girl pointed out that Miss Anglin displayed her acumen by summoning the author after the second act, and saying with one of her winsome, girlish smiles, that she desired him to sign a contract with a view to future productions. The author being a spectacled gentleman, who teaches in the Chicago University and of the pedantic habit, asked time to reflect.

"Now—" returned Miss Anglin, with her all conquering smile.

"But—"

"Else I shall not be able to play the last act."

Poor, reflective person of the spectacles. In the classroom they do not think as quickly as on the stage. The awful possibility of his play being unfinished, therefore a fiasco, confronted him. He sighed, he hesitated, he mopped his brow, but—he signed, and the play went on. But the victory was only half won. There was undeniable strength, likewise novelty, in the play. But there were also crudities, at least certain candid handlings, that needed excision. Miss Anglin was resolute as to the excisions. The author was resolute against them. In the first act was a situation suggestive of the most unpleasant one in Glomonda. In the last act the play made the brother shoot the husband, so startling the wife into a realization of her love for him. Both these elements and others as originally produced do not appear in the successful play at the Princess.

In some mysterious way Miss Anglin prevailed. There was a great gulf between the author and the star concerning the original title.

"Many will not know what The Sabine Woman means," said Miss Anglin, "and those who do will not like it."

The author contended, but the play appeared under the title of The Great Divide.

Another instance of the perspicacity of woman was the recognition by Elizabeth Tyree that The Earl of Pawtucket was a meritorious play, certain to capture public taste. This after it had been read by four-fifths of the metropolitan managers and refused by them as trivial and uninteresting. Miss Tyree pleaded and argued for the play. She persuaded her sister to invest money in it. We all remember the triumph of the delicious comedy.

Marie Cahill clung to the song, "Nancy Brown," which fellow players had tried without winning anything but wintry disapproval from audiences. She believed in the song, and insisted upon interpolating and singing it against the expressed desire of author and composer of the piece, and with the lukewarm support of a reluctant manager. The song won in a stanza. It established Miss Cahill on Broadway. It furnished the basis and name of the vehicle of her first starring tour. It changed the course of her career from indifferent to unqualified success.

In the words of Helen Hall: "What's the matter with our team?"

Stuart Robson, son of the esteemed actor who passed out of our ken on the eve of his tour in The Education of Mr. Pipp, will probably be one of the next recruits to the stage from the ranks of revered families of the American stage.

The next Stuart Robson, a boy of thirteen, is still in school, but his recreation is reading plays, and already he has learned his father's role in The Henrietta and determined to appear in it in a few years, "and play it just as papa did."

As a student at Fordham College last year he made several creditable amateur appearances. The boy is a juvenile playwright, who takes his work most seriously, and is so stage struck that his mother has the utmost difficulty in keeping him away from the playhouses while he is at school.

Small wonder that every one who spoke of the town where Stephen Ghent and his wife were married in The Great Divide, looked glum at sound of its name. One actor called it San Hathiato, another San Hacinato, and

one boldly Anglicized it to San Jacinto. When players disagree and the stage-manager doesn't know, who shall decide?

Whatever we may hear of alterations in companies, some delightful amenities have marked the intercourse of members of the profession. Eva Davenport has been the recipient of many, since her serious illness of last Winter, when her room at the hospital was embowered by flowers from Maude Adams. Her sister comedienne, the two Marias, have both bestowed attentions from the stage. Marie Cahill, striving strenuously to toss a flower to the upper box in which Miss Davenport sat to see Marrying Mary failed, but had the curtain rung up again for another trial and at last succeeded in tossing a rose into Miss Davenport's lap. Marie Dremmer, spying the substantial funny woman in a box, interpolated the line: "You may all take a holiday."

"Why?" inquired the suddenly freed actor. "Because this is Eva Davenport's birthday." Rose Stahl has also been fortunate in the regard of fellow histrions. Richard Mansfield, standing at the rear of the house, tossed her a chaste, artistic kiss in The Chorus Lady, and Maxine Elliott wrote, "I never was so thrilled in my life."

To Grace George, on the opening night of Clothes, Clara Morris telegraphed from "The Pines," at Riverdale-on-the-Hudson: "May your Clothes be becoming, fit you well and wear for years." THE MATINEE GIRL.

## ACTORS' CHURCH ALLIANCE NEWS.

Mrs. Forbes Curtis was hostess at the ten served at Headquarters last Thursday afternoon, and among those present were Samuel C. Morris, L. Bernard Jellison, Camille Porter, Adelaide Charle, Mrs. J. A. Brown, Mrs. Hudson Linton, Mrs. A. L. Place, the Rev. F. J. Clay Moran, Annie E. Murray, John Costello, Mrs. F. P. Pratt, Mrs. Fannie B. Leighton, Robert Wagner, Mrs. W. G. Jones, Mrs. Little Ford, Lizzie Hadfield, Harry S. Hadfield, Regina Well, W. Betts and Damon Lyon. Tea will be served as usual this Thursday.

The October service will be held at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, on Sunday evening, Oct. 21.

The reception will be given in the Parish House on Thursday, Oct. 25, at 2:30 P.M.

## PLAY FOR GUILBERT AND CHEVALIER.

Yvette Guilbert and Albert Chevalier, after their present six weeks' tour is ended, will appear jointly in a new play, called Les Autres Jours, by Paul Hervieu, who has taken the idea of the plot from one of Beranger's poems. An English version has been prepared by Louis N. Parker, and when the stars play in English-speaking countries they will use this version, while in France they will do it in the original French. The play deals with a couple who have been married for fifty-five years. They are celebrating their wedding anniversary, when the wife asks her husband if he remembers the incidents of their courtship and marriage. He does so with an effort, and then they proceed to rehearse the old scenes over again, and on this basis the comedy is built. No announcement has been made of the date of its first production.

## MISS ANGLIN'S ANNOYER ARRESTED.

Alfred Freund, a young man who has been annoying Margaret Anglin with persistent attentions, was arrested last week and sent to Bellevue Hospital for examination as to his sanity. Miss Anglin says that he has annoyed her for the past eighteen months by sending her letters and waiting outside the theatre to attempt to speak to her.

## COLONIAL IN 'FRISCO OPENED.

The Colonial Theatre, San Francisco, the first substantial theatre since the earthquake, opened on Oct. 6 with The Man from Mexico. The house has been sold out for every performance since. The stock company headed by Letitia Jewel and Frank Bacon, has already established itself with the audience, and prospects are good for a record breaking season.

## MARY MANNERING'S SEASON.

Mary Manning will begin her season on the road on Oct. 25 in a new play by Rida Johnson Young, entitled Glorious Betsy, written around the love story of Jerome Bonaparte and Elizabeth Patterson of Baltimore. W. J. Wallack will play the leading male role and Maude Hornford will have a part second in importance to that of Miss Manning.

## CONRIED TO DIRECT THEATRE?

It was reported last week that Heinrich Conried is to be artistic and managing director of the New Theatre. Official announcement will be made at a meeting of the board of trustees, to be held next month, it is said. The theatre is to be completed and opened by the Fall of 1908.

## FRENCH VAUDEVILLE THEATRE.

The project for a French vaudeville theatre on Broadway is taking definite shape, according to Jules Elson, of the Courier des Etudes, who acts as general manager of the enterprise. Negotiations are already in progress for a small playhouse. Besides the vaudeville, it is intended to give two operettas every week.

## WILL OF MADAME MARTINETTI.

The will of Madame Adele Martinetti, who died at Baltimore on Aug. 30, was probated last week. The bulk of her estate is bequeathed to her five children—Paul, Alfred, George and Charles Martinetti and Mrs. Pauline Groat. Her grandson, Paul I. Groat, is named as executor.

## MAJOR BURKE AT THE WHITE HOUSE.

Major John M. Burke, of Buffalo Bill's staff, was received last week by President Roosevelt at the White House, and he entertained Mr. Roosevelt with an account of his recent travels in Europe.

## GUY STANDING TO STAR.

Guy Standing is to be starred in The Love Route when the play opens at the Lincoln Theatre on Oct. 30.

## ENGAGEMENTS.

George Lionel Seybolt, re-engaged as leading man of The Man of Her Choice.

Arthur Row, for Richard Mansfield's company.

Lawrence Gordon, with Frances Swartz in The End.

Robert Preston, to play the juvenile in The Governor's Pardon.

Arthur Hurley, for the juvenile, Walter Clayton, with Home Folks.

Harold de Becker, by James K. Hackett, to play Pippin in Glorious Betty.

George L. Cox, for leading business in His Highness the Beg.

## AT THE THEATRES

(Continued from page 2.)

W. M. Hyde; Mr. Crank, Gilbert Clayton; Clerk, Harry Smith; Crook, Scrabble, Charles H. Drew; Phipps, Mabel Croft; Bill Moore, Harold Russell; Bridget, Leonora Miles; Vivian Latham, Elizabeth Rains; Truly Rivers, May Field; Meta Train, Margaretta Masi; Olive Day, Polly Stanley; Amy Knight, Angela Gale; Rosy Dawn, Jeanette Montclair. This week The College Widow.

ASTOR.—A Midsummer Night's Dream will be withdrawn on Oct. 20, to make room for Viola Allen in Cymbeline.

MADISON SQUARE.—The regular season will open to-morrow evening (Oct. 17) with The Three of Us, a new play by Rachel Crothers.

CARTER.—Wednesday matinee will be inaugurated this week and continued until the close of the engagement of The Little Church.

BIJOU.—When We Were Twenty-one will be revived on Thursday afternoon of this week, with Nat C. Goodwin in the role he originated and Edna Goodrich in the part formerly played by Maxine Elliott.

NEW STAR.—From Tramp to Millionaire, a labor drama first produced under the title of The Power of Money, did good business here last week. This week, Bertha, the Sewing Machine Girl.

METROPOLIS.—Carolina was last week's attraction. This week The Burglar and the Lady.

YORKVILLE.—James J. Corbett in The Burglar and the Lady drew packed houses last week. This week, Me, Him and I.

TRIALIA.—The Burglar's Daughter, produced at another house a short time ago, was the bill here last week. This week \$10,000 Reward.

WEST END.—Nat M. Wills in his new comedy, A Lucky Dog, was last week's attraction at the house. This week When Knighthood Was in Flower.

FOURTEENTH STREET.—Ninety and Nine drew the usual large attendance here last week. This week Cecil Spooner in The Girl Raffles.

GARRICK.—The Chorus Lady played a week's engagement here to fill in time between the departure of The Price of Money and the arrival of Clarice, in which latter play William Gillette will appear to-night (Tuesday).

HACKETT.—Mr. Hopkinson, with Dallas Weir and the original English company, played a week's engagement here, beginning on Oct. 8, previous to an extensive road tour. Last night Rose Stahl in The Chorus Lady began an indefinite run at this house.

NEW YORK.—Blanche Ring in Miss Dolly Dollars began a limited engagement here on Oct. 8. Considerable new business has been added to the piece since it was produced last season. The cast was as follows: Dorothy Gay, Blanche Ring; Lord Burlington, James Kenney; Finney Doolittle, Frank Farrington; Samuel Gay, William Gill; Mrs. Gay, Alice Blom; Guy Gay, Harry Clarke; Bertina Billings, Ida Crane; Celeste, Alta De Kermes; Lieutenant Von Richter, Carl Hartberg; Migg, L. F. Sampson; the Hon. Percy Fitzboodie, F. W. Reiske; the Marquis de Barcarat, Casper Levee; Baron von Rheinheister, Adam Lellman; Count Chianti, Enrico Ormonte; Duke de Solero, F. W. Walker; Captain Sheridan Barry, Hal Fernon. On Oct. 22 Chauncey Olcott begins a two weeks' engagement in Ellen Astor.

WASSER.—The engagement of Hilda Spong in John Hudson's Wife ended Saturday, and on next Thursday Cora Maynard's new play, The Measure of a Man, will have its New York premiere.

ACADEMY OF MUSIC.—The engagement of Miss Paul ended Saturday night, and last night a new Down East play, Cape Cod Folks, had its New York premiere.

KRITH AND PROCTOR'S 125TH STREET.—An unusual treat was given the patrons last week in the first stock presentation of Channing Pollock's play, The Little Gray Lady. Excellent work was done by Paul McAllister as Perciton Carlyle; Beatrice Morgan, as Anna Gray; George Howell, as Samuel Mende; William Norton, as Richard Graham; Agnes Scott, as Mrs. Graham; H. Dudley Hawley, as Bob; Robert Hill, as Captain Jordan; Riley Chamberlain, as Mr. Upton; Ethel Clifton, as Ruth Jordan, and Elizabeth Whipple, as Mrs. Wadleigh. Scott and Wilson and Diamond and Smith entertained between the acts. This week's attraction is The Darling of the Gods.

## MUSIC NOTES.

Oscar Hammerstein has announced that he will give a very early production of Auber's Masaniello and make it the principal spectacular feature of his season. The work has not been heard here in many years, and he has announced that the scenery and costumes will be ready for him to reproduce it in the first two weeks of the season at the Manhattan. La Belle Daisie, premiere danseuse, will play the dumb heroine.

The Boston Symphony Concerts will be given on the following dates: Thursday evenings, Nov. 8, Dec. 6 and 8, Jan. 10 and 12, Feb. 22, and March 22.

The Boston Symphony Quartette, under the leadership of Fred Wilby Hens, will give several interesting novelties in three concerts at Mendelssohn Hall this Winter. A sextet for strings, by Emil Jacques Dalcroze; a quartette in A, by Giliere; a quartette in B flat, by Suk; a new quintette for strings, by Weingartner; a quartette in D, by Hugo Kaus; a sonata for piano and violin, by Martucci, and a concerto for piano and violin, by Martucci, and a concerto for piano and violin, by Martucci, and a concerto for piano and violin, by Martucci.

Belle Higdon, formerly a soloist in a Cincinnati church choir, has been engaged for the piano part in The Marriage of Kitty, now touring the Middle West. Miss Higdon is a daughter of Charles E. Higdon, of Bellevue, Ky., and is a pupil of Signor Mattoli, of the Cincinnati Conservatory of Music.

## SAID TO THE MIRROR.

JAMES A. BLISS (the somewhat stout comedian with Henry E. Dixey in The Man on the Box): "The actors' ten-cent tax, which is the rule in New York, is not generally known by our out of town managers, as I know by experience. Why would it not be a good idea for the Fund to issue books of say, 50 worth of ten-cent stamps to actors, and when an actor adds a manager to O. K. his card make it a rule to affix one of these stamps to the card. If managers would refuse courtesies to an actor unless he had a stamp there would be a scramble for books, which I feel sure the officers of the Fund would be glad to satisfy. This seems to me like a good proposition that would 'help some' in a worthy cause."

## OBITUARY.

W. B. Craig, the father of John Craig, who heads the Craig Company, now playing at the Bijou Theatre, Boston, died at Welsh, La., last week, aged seventy-six years. He was an old Confederate soldier, being taken prisoner by General Grant at Fort Donelson. He remained a prisoner of war until near the close of the struggle, when he was exchanged. He was a prominent engineer, and in 1892 built a part of the Mexican National Railroad. He leaves a widow, seven sons, and two daughters, most of whom live in the South.

Florence McDonald (Florence Raymond), a member of the chorus of The Blue Moon, was killed by falling from a fourth story window of a hotel in Chicago on Oct. 16. Miss McDonald was a native of Brooklyn, N. Y., and was twenty-six years old. She began her stage career at the age of eighteen, as a club dancer. The body was brought to Brooklyn for burial.

Christian Anderson, a pioneer in the development of North Beach, Long Island, as a pleasure resort, died at his home, 342 Madison Avenue, Flushing, on Oct. 13, aged sixty-three.

Marie D. Shotwell will retire from Wright Lorimer's Shepherd King company and will be open for engagement after Oct. 27.

## WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded.

AGENT WANTED—Wide awake, sober, reliable and experienced. Good dresser, thorough showman; must handle press work, route and book the most novel and best equipped "Mystery Show" ever put on tour, playing three night and week stands. Must have gift-edged references and have bond. Two years' contract; good salary and per diem. Maurice F. Raymond, Pittsburg, Pa., Annex Hotel.

AN opportunity for stage managers or other capable and enterprising people on the road to make large profits during leisure time in a legitimate and agreeable way without going outside of the business. Broadway, care Minors.

AT LIBERTY, two two Locks, Eddie, May, comedian and chorus lady; specialty and hits, musical comedy or one piece. 450 W. Forty-third St., N. Y. City.

BONNIE HAUD, child entertainer; monologues, songs, imitations. 54 West 30th.

COMPETENT, reliable press or advance agent, manager or business manager at liberty; can book, route, handle press service and do all preliminary work in promoting attraction; has been connected with best enterprises; thorough newspaper training; salary easily arranged. Address EXPERIENCE, care Dr. French, 1400 Lexington Avenue.

ENGAGEMENT as theatre maid. Can play parts. J. L. M., General Delivery, Roxbury Station, Boston.

FOR SALE—Comedy sketch for men and women. W. C. Patterson, 304 W. 45.

FOR SALE—Beautiful silk evening gown, 35-38; worn once; cost \$100; Price \$50. Address Paris, Minors.

FOR SALE—Costumes, chorus sets, march, dancing, hostards, eon, evening gowns, etc.; well made, good condition. Address Barnum, care Minors.

GEISMA—For sale or rent, properties, scenery and costumes of Augustin Daly's production, The Geisha. Address Laura Millard, 15 West Ninety-eighth Street, New York.

GEORGE LIONEL SEYBOLT, leading man, Man of Her Choice, wants new play, spring production. Minors.

KAPLAN'S Amateur Nights—N. Y.—Bucklin Theatre. Trials. Kaplan Manhattan Theatre Building, 1205 Broadway.

LADY JIM, "one who curls coils and takes it out of Kichers," comedy drama in four acts, by Mervyn Dallas; copyright; opportunity for manager to secure a play of merit with attractive stellar role for juvenile actress of prominence. Address Author, This Address is not the play lately produced at "Weber's" Theatre under my title of Lady Jim.

MAID wanted for actress; either white or colored; must be respectable and reliable. Address Beulah Foytner, "Lena Rivers" Co., as per route.

SENSATIONAL melodrama; great bill for repetition Saturday nights; for sale cheap. E. Hunt 213 W. 43d St.

WANTED—Position by experienced colored maid; star or theatre; reasonable; will travel. Cobin, 454 West 57th St., New York.

WANTED—Push draperies, trunk steam, two good illusions, magical apparatus, spirit stunts, pyrotechnics, trunks, etc. L. M. Cron, 1446 Ninth St., Albany, Pa.

WANTED—Two bright, attractive young ladies with specialties to work in illusions. Send photo and full particulars. Maurice F. Raymond, Pittsburg, Pa., Annex Hotel.

WANTED—Billposter, who drinks only on Sunday. Keith Billposting Company, Pittsburgh, Pa.

WANTED by capable actress engagement as lead. Now leading woman with melodrama. Can close in two weeks if necessary. "Lead," care Minors.

WANTED—A farce comedy, musical comedy, or comic opera, suitable for amateur talent. 3 principles. Address "Sanders" Co., Ardmore, I. T., Oct. 18, Terrell, Tex., until Oct. 30.

WANTED—By young man with professional experience, position as assistant with reliable performer of any kind. Address A. Hyde, care Minors.

## COES.

William F. Nugent left The Man of Her Choice to join Twirly Whirly, playing Lew Fields' roles. William C. Kelly has been engaged as leading man for Clara Bloodgood in The Truth.

The Blue Moon, with James T. Powers, will replace My Lady's Maid at the Casino on Nov. 6.

Lichter and Company have secured Mr. Anthony, by Madison Chambers, and have placed it in rehearsal. No date or plans for its production have been announced.

Ida Brooks Hunt, formerly prima donna of Woodland, has been engaged by the Shuberts for the Camille d'Arville company, which is now being organized.

Maude Adams, who opened her season in Peter Pan at Rochester, N. Y., on Oct. 8, in three days is said to have played to receipts reaching \$7,700.

Miss Dolly Dollars, now at the New York, will be withdrawn Saturday night (Oct. 20), and Blanche Ring will begin rehearsals of a new musical play by Harry B. Smith and Victor Herbert.

Barbara's Millions will close at the Savoy Theatre on Oct. 20, and late in November Lillian Russell will resume her tour in a new play by Kellier Chalmers.

Madame Lydia von Pinskielstein Mountford arrived in New York on the Compagnie last week to begin her tour of the United States. Her season will open in Chicago this week.

Lottie Johnson has been engaged for the part of Bobby in For Her Children's Sake, at Corus Payton's Theatre for this week.

Sam H. Harris, George M. Cohan's partner, announces that Popularity is to be made over into a musical comedy. It has not yet been settled whether Mr. Cohan will appear in the new version.

Mr. and Mrs. Harry S. Hopping joined The Little Prospector company on Oct. 8. Mrs. Hopping (Louise Ritchie) will have charge of the music and Mr. Hopping will be the business representative of the company.

## BORN.

GRAY.—A daughter to Mr. and Mrs. H. F. B. Gray, at Des Moines, Ia., on Oct. 7.

## DEPARTED.

DAVIS-PITCHELL.—Harry Davis and Edith Pitchell, at Youngstown, O., on Oct. 4.

GREENE-WERNER.—At Chicago, Ill., on Oct. 4. Eugene D. Greene and Blanche G. Werner.

LUESCHER-PETERKIN.—At New York City, on Oct. 11, by Alderman Patrick J. Hutton, Mark A. Luescher and Daisy Peterkin (Le Deauville Bangs).

MILLER-SNYDER.—George F. Miller and Roma Snyder, at Worcester, Mass., on Oct. 13.

## DIED.

ANDERSON.—In Flushing, Long Island, on Oct. 13, Christian Anderson. Aged 63 years.

BEHMAN.—Henry W. Behman, at Flatbush, I. I., on Oct. 9. Aged 49 years.

McDONALD.—Florence McDonald (Florence Raymond) died at Chicago, Ill., on Oct. 16. Aged 26 years.

RISTORI.—At Rome, Italy, on Oct. 9. Adelaide Ristori, Marquise of Capri. Aged 55 years.



# THE NEW YORK DRAMATIC MIRROR



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**HARRISON GREY FISKE,**  
EDITOR.

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## RISTORI.

It is more than twenty years since ANNE LAIDE RISTORI (the Marchesa Del Grillo) was last seen in this country, and thus to the present generation of theatregoers she was unknown. There are many among older patrons of the theatre that remember her, and it may be said that no one that ever witnessed her work as an actress could ever forget her; yet so long had she been retired that no doubt many persons who do not closely follow even a famous personage when professional activity ceases thought that she had long ago passed away. At intervals during her long retirement, however, Ristori attracted worldwide attention by some casual appearance, or by some act characteristic of a great woman, while up to the last in Italy she remained a profoundly revered figure, not only through the distinction and proud activities of her children, but from her own eminence, even in age, that to the last maintained her in an unique position.

RISTORI was a great actress of a school that has passed; yet she also was a great woman who, like our own CHARLOTTE CUSHMAN, who was born but a few years earlier and died in 1876, would have projected herself to fame in some other vocation had not the theatre been her most natural medium. It is not necessary here to descant on the measure of Ristori as an artist. That she was a great artist is shown by the favors showered upon her in every country she visited, and she played in most of the capitals of the world. In Italy, her own land, she was regarded as supreme among her sex, not only by the people, but also by other great artists of various fields, among whom was her friend, SALVINI, who still survives. In Paris she appeared when RACHEL's greatest achievements were fresh in memory, and in the view of many disputed pre-eminence with that singular genius. As to the regard Ristori won in the French capital, which always has been jealous of its own, it is enough to say that she there declined an offer to join the Théâtre Français; and as to her triumphs in England and this country, at a time when the theatre of the English-speaking world was rich in actors of eminence, they are historical.

In fact, Ristori was one of the very few actors the modern world has seen that conquered every intelligence witnessing their

work. If any one ever proved the universality of the appeal of genius, RISTORI proved it. Kings delighted to do her honor, and rich as are the souvenirs that mark her professional triumphs in many lands, other tokens of unusual appreciation—like the grand medal of science and art bestowed upon her by KING WILLIAM, in Berlin, in 1862, and a gold medal, specially struck by the order of the Italian Minister of Education in her honor on the eightieth anniversary of her birth—in their own way more fully describe the worth of this exceptional woman.

A great artist stands for much solely on the score of art, but RISTORI was more than a great artist. She was, as has been said, a great woman, filled with humanity and instinct with charity. After a retirement that nothing else could revoke, following her romantic marriage and the birth of her son, she reappeared on the stage moved solely by the misfortunes of a former manager, who had been imprisoned for debt. When the French besieged Rome she devoted herself to the care of the wounded. In every way she proved her profound womanliness and endeared herself to a public that would have been won by her work as an artist alone. Nothing more beautiful than her domestic life could be imagined, it has been said. Her children's careers credit their blood, but they also monument her motherhood. And when the series of celebrations in honor of her eightieth birthday were held throughout Italy the large sum of money resulting was devoted by her to a fund for the benefit of the destitute and invalid members of the beloved profession in which she began with her parents as a stroller, and which she adorned and honored all her days.

## SELF EVIDENT.

A BOARD of local judges assembled the other day at New Castle, Del., to discuss the proposition that "The Theatre is an Evil Not to be Eradicated."

The judges included a Protestant Episcopalian clergyman, a Methodist clergyman, and a prominent physician, members of the Penn Literary Society of New Castle. The question was discussed by women members of the churches in the affirmative, and by a local Roman Catholic clergyman and a woman member of a Presbyterian church who were almost unqualifiedly friendly to the theatre. The judges decided that the theatre was an evil, but they admitted that it is here to stay.

Of course the theatre is here to stay. It has been here, in one form or another, ever since mankind began to rise from a state of absolute barbarism; and it is safe to say that even in barbarous periods human beings gave expression to the dramatic impulse that is implanted in all mankind.

How foolish it is for narrow persons to gather in circumscribed fields and argue against the theatre in hope of eliminating it from that civilization of which it has always been a forceful part!

How much better it would be if all opponents of the theatre could rationally recognize it as an institution of humanity for humanity, and seek by all possible means to make it better than it sometimes is.

Those among the church multitude who believe that the theatre is "here to stay" should themselves patronize the many good plays that are offered, plays that are more fruitful of good results to the world in the way of inspiration to better things, while they purge the emotions, than all the narrow sermons ever preached by narrow men.

Let the churches, or those among them that bitterly and illogically denounce the theatre, take a lesson from the better colleges and universities of this country, institutions that more and more encourage the theatre in various ways and try to inculcate in their students a fuller appreciation for the best in dramatic literature, while they gladly assist in its practical exposition.

It would seem that no person with a modicum of intelligence could for a moment imagine that the theatre is an illegitimate institution. Like all other human institutions it has its faults. It is the part of wisdom to try to correct the faults while recognizing the profound influence it may exert for good while superficially delighting all of mankind that come under its better sway.

## JOE JEFFERSON FARM SOLD.

The old Joe Jefferson Farm in Hohokus, N. J., was sold on Oct. 10 at sheriff's auction to satisfy the mortgage held by the Jefferson estate. The price was \$17,185, which was barely enough to satisfy the mortgage and costs. The purchaser was Dr. Horace Enos. The estate is said to be worth \$50,000.

## JAMES O'NEILL'S NEW PLAY.

James O'Neill produced The Voice of the Mighty at Milwaukee on Oct. 12. The play is based on events chronicled in Biblical history in the reign of Tiberius Caesar. James O'Neill, Jr., Ethel Dunn and Teresa Dale were in the cast.

## PERSONAL.



**DUSE.**—Eleanore Duse has acquired the Italian rights to The Shulamite, in which Lena Ashwell made her American debut yesterday.

**EMERY.**—The Emery family, with its large connections throughout New England, will hold its annual family reunion at Boston, Mass., this month. Edwin T. Emery, on account of his starring engagement at San Francisco, was obliged to decline the special invitation to address that meeting, extended to him through the committee in charge.

**TREE.**—Beerbohm Tree will produce Shakespeare's Antony and Cleopatra in London this Winter after his revival of Colonel Newcome.

**IRVING.**—Arrangements are being made to provide a permanent London theatre for H. B. Irving, to be conducted in the same way as the Lyceum during the long administration of his father. The arrangements also include an annual visit to America. On last Thursday Mr. and Mrs. Irving (Dorothea Baird) were entertained by Mrs. Alice Fischer Harcourt at the Twelfth Night Club.

**PAYNE.**—George Henry Payne, dramatic editor of the Evening Telegram, is seriously ill with typhoid fever at his home in New York City.

**SARDOU.**—Victorien Sardou is to be present at the first production of Les Merveilleuses, the light opera adapted from his play by Captain Basil Hood, with music by Dr. Hugo Felix. It will be Sardou's first visit to England.

**JONES.**—Henry Arthur Jones will deliver a lecture on the drama at Harvard University on Oct. 31.

**BARRYMORE.**—Ethel Barrymore will make her appearance in her new play, Kathleen, at the Criterion Theatre on Nov. 24.

**MACDONALD.**—Christie MacDonald has been engaged by Thomas W. Ryley for the principal role, Julia, in The Belle of Mayfair.

**FIELDS-HOPPER.**—Lew Fields has decided to present a burlesque of The Great Divide as a part of the entertainment at the Herald Square Theatre. Mr. Fields will play the girl, and Edna Wallace Hopper will burlesque Henry Miller as Stephen Ghent.

**MCCABE.**—Lida Rose McCabe, magazine writer and newspaper contributor, who has just returned from Alaska, has been engaged by George C. Tyler to go in advance of Yvette Guilbert and Albert Chevalier. Miss McCabe will have nothing to do with the regular advance work, but will devote her energies entirely to the task of interesting society editors and reporters of newspapers in the cities to be visited by the attraction.

**GOTTSCHE.**—Ferdinand Gottschalk has signed a contract with M. Timmory, a French author, to adapt for the American and English stage the latter's play, The Kleptomaniac, which will have its French premier at the Palais Royal, Paris, next month.

**BINGHAM.**—Amelia Bingham will open her season at Norfolk, Va., on Oct. 27, in a new comedy, The Lilac Room, by Mrs. Evelyn Greenleaf Sutherland and Beulah M. Dix.

**RUSSELL.**—Annie Russell has addressed to various New York newspapers a letter in which she protests against the methods of press agents.

**GILLETTE.**—William Gillette has completed his new four-act comedy of London life and has delivered the manuscript. He does not intend to appear in the play himself. The leading character is a girl of eighteen.

**LANGTRY.**—Mrs. Langtry was the guest of honor at a dinner on Thursday night at a chop house on Thirty-ninth Street. Albert R. Keene gave the dinner, the guests including Mrs. Langtry, Mr. and Mrs. Walter C. Gilday, Helen Ten Broeck, Acton Davies, John Reilly, and Holmes Gore.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

**T. D. Boston:** Hilda Spong's debut was in 1890 at the Criterion Theatre, Sydney, New South Wales, in Joseph's Sweetheart.

**W. C. B. Middletown:** The Bells is an adaptation made by Leopold Lewis from Erickman-Chatelain's "Le Jull Polonais."

**W. O. A. St. Paul:** E. S. Willard was the original Captain Herbert Skinner in The Silver King. It was first produced at the Princess's Theatre, London, on Nov. 16, 1882.

**S. H. Fort Smith:** Charles Frohman first produced Charley's Aunt in America. Nannette Comstock was the original Kitty. Miss Comstock appeared last season with Raymond Hitchcock in The Galloper.

**N. P. St. Louis:** Rosedale was dramatized by Lester Wallack from Edward Bruce Hamley's novel, "Lady Lee's Widowhood," with suggestions from Bulwer's "What Will He Do With It?" It was first produced at Wallack's Theatre, New York city, on Sept. 30, 1863.

## STATUS TO VERM UNVEILED.

On Friday afternoon, Oct. 12, amid much music and enthusiasm, the monument to Giuseppe Verdi in Sherman Square, Broadway and Seventy-second Street, was unveiled. The statue is a life size representation of the composer, done in Carrara marble, standing on a granite base, surrounded by four figures typifying his four great operas, Otello, Aida, Falstaff, and Forza del Destino. Pasquale Civettini, of Palermo, was the sculptor, and it bears the inscription, "Erected through the efforts of Chevalier Charles Barzanti, who is the editor of Il Progresso Italiano-American, an Italian daily newspaper. The draperies covering the statue were attached to a captive balloon, and at a signal the little granddaughter of Mr. Barzanti pulled the cord releasing them. A shower of roses and bright colored paper fell on the statue. Mr. Barzanti opened the exercises with an address presenting the statue to the city of New York, and President McIlwain, of the Board of Aldermen, formally accepted it. The entire orchestra and chorus of the Metropolitan Opera House, under the direction of Arturo Vigna, sang selections from the composer's Lombardina and Nabucca, and part of the second act of Aida under the direction of Nibban Franke. One hundred Italian military and civil societies participated in the celebration, as well as a detachment of sailors from the Piamonco, the Italian cruiser now in port, escorting Admiral Celi, the official representative of the King of Italy at the unveiling. There were several speeches made by the dignitaries present, and the exercises closed with the singing of the Italian National hymn and the "Star Spangled Banner."

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., Oct. 4 to 11, 1906.

**APPAINT OF THE SWORN.** By Fred G. Biskeslee and Henry McManus.

**APRIL:** play. By Alice M. Bradley.

**BETWEEN NIGHTFALL AND THE LIGHT:** playlet. By Graham Hill.

**THE BONDEMAN:** drama. By Hall Calne.

**CAS DE LIEUTENANT SIGMAR, LE:** in *Le Rous de Paris*.

**THE CAT'S PAW:** comedy in one act. By Edward Harold Crosby.

**A CHICAGO CONCERT:** musical comedy in two acts. Book and lyrics by W. J. Mills and Graham Smith.

**COLONEL NEWCOMB:** play in four acts. By Michael Morton.

**A CORN DRAMA.** By M. Armilly.

**COWBOY KING.** By Sidney Kingston Ayres.

**CRIMES OF THE RICH.** By Charles E. Hines.

**FATAL BROOKINGS:** dialogue. By Arthur Holmes-Gore.

**FIRST OF APRIL:** musical sketch. By W. F. Carroll.

**FOR CONSCIENCE SAKES:** comedy in one act. By F. G. K. Schilling.

**GIRL OF ILLINOIS:** or, *AN AMERICAN GIRL*. Walter Schmitt Lockwood.

**HIS OWN HOUSEHOLD.** Louis Dodge.

**JAIL BREAKERS.** James B. Rice.

**A JAPANESE WEDDING:** one act play. By William Henry Shelton.

**JERUSALEM:** a spectacular psychic drama in five acts. By Lincoln Balch.

**THE KING'S MASCOT:** opera romance in three scenes. Book and lyrics by Allen Lowe.

**THE MAGPIE AND THE JAY.** By Edward Wilton.

**MAMA'S BABY, PAPA'S MAN:** one-act farce. By Lydia Whitted-Lister.

**MORALS OF MARCUS:** drama. By William J. Locke.

**MY AMERICAN GIRL.** By Tom Fitch.

**MY WIFE'S DIAMONDS:** play in one act. By Edgar Allan Woolf.

**THE ONE WOMAN.** By Thomas Dixon, Jr.

**OVERA GIRLS:** dramatic operetta. By Louis Hutchinson.

**THE OWNER OF GHOST MOUNTAIN MINE.** Dolores Burnach.

**PARADISE OF LIES:** romantic drama. By Matthew Barry.

**PARISIAN MODEL:** a musical comedy in three acts. By Harry B. Smith.

**PATER NOSTER.** Hilda England.

**ROSA LAND:** musical play in two acts. Book, music and lyrics by Dave Marlow.

**THE TAILOR'S DUNNY.** Floyd T. S. Buckley.

**THE TAILORMAN.** Asa S. Carpenter and Marie M. Price.

**THE TWENTIETH CENTURY BURGERS.** Rosalind Rosensweig.

**TWICE NIGHTLY, OR THE MUMMING BIRDS, OR A NIGHT IN AN ENGLISH MUSIC HALL:** a pantomimic dramatic composition in one scene. By Fred Karno.

**TWO MEN AND A BOTTLE.** Mr. and Mrs. Howard Truendell.

## CURRENT AMUSEMENTS.

Week ending October 20.

**ACADEMY OF MUSIC**—Cape Cod Folks—1st week—1 to 8 times.  
**ALHAMBRA**—Vaudeville.  
**AMERICAN**—Queen of the Highlanders.  
**ASTOR**—Annie Russell in A Midsummer Night's Dream—4th week—27 to 31 times.  
**BELASCO**—Blanche Bates in The Girl of the Golden West—30 times, plus 11th week—72 to 76 times.  
**BERKELEY**—Oct. 20, Mammoth Champagne.  
**BUJOU**—Net C. Goodwin in The Genius—3d week—15 to 21 times; Oct. 18, Mat., When We Were Twenty-one.  
**BROADWAY**—The Prince of India—4th week—25 to 33 times.  
**CARNEGIE HALL**—Musical Recitals.  
**CASINO**—My Lady's Maid—5th week—30 to 35 times.  
**COLONIAL**—Vaudeville.  
**CRITERION**—Hattie Williams in The Little Church—11th week—72 to 76 times.  
**DALY**—Richard Cord in The Spring Chicken—2d week—9 to 10 times.  
**DEWEY**—Merry Burlesquers.  
**EMPIRE**—John Drew in His House in Order—7th week—27 to 31 times.  
**FOURTEENTH STREET**—Ocell Spomer in The Girl Raffles—1st week—1 to 9 times.  
**GARDEN**—Commencing Oct. 16—Clay Clement in Sam Garrison—Commencing Oct. 15—William Gillette in Charlie—1st week—1 to 6 times.  
**GOTHAM**—Washington Society Girls.  
**GRAND OPERA HOUSE**—The College Widow.  
**HACKETT**—Rose Stahl in The Cherry Lady—45 times, plus 1st week—1 to 6 times.  
**HURTIG AND SEAMON'S MUSIC HALL**—Crackerjack Burlesquers.  
**HARLEM OPERA HOUSE**—Cinead.  
**HERALD SQUARE**—About Town—7th week—54 to 61 times.  
**HIPPOLYTE**—A Society Circus—7th week.  
**HUDSON**—The Hypocrite—4th week—31 to 35 times.  
**IRVING PLACE**—The Helier—4 times.  
**KEITH & PROCTOR'S UNION SQUARE**—Vaudeville.  
**KEITH & PROCTOR'S 23D STREET**—Vaudeville.  
**KEITH & PROCTOR'S FIFTH AVENUE**—Vaudeville.  
**KEITH & PROCTOR'S 8TH STREET**—Vaudeville.  
**KEITH & PROCTOR'S 12TH STREET**—The Darling of the Gods.  
**KNICKERBOCKER**—Montgomery and Stone in The Liberty Bells—2d week—24 to 31 times.  
**LONDON**—New Century Girls.  
**LYCEUM**—The Lion and the Mouse—48th week—322 to 326 times.  
**LYRIC**—Virginia Harned in The Love Letter—2d week—9 to 15 times.  
**MADISON SQUARE**—Commencing Oct. 17—The Three of Us—1st week—1 to 5 times.  
**MADISON SQUARE GARDEN**—The County Fair.  
**MAJESTIC**—The Tourists—5th week—30 to 35 times.  
**MANHATTAN**—Grace George in Clothes—5th week—40 to 45 times.  
**METROPOLIS**—The Burglar and the Lady.  
**MINER'S BOWERY**—Baltimore Beauties.  
**MINER'S EIGHTH AVENUE**—Star Show Girls.  
**NEW HAVEN**—Gay Masqueraders.  
**NEW AMSTERDAM**—H. B. Irving and Dorothea Baird in The Lyons Mail and King Rose's Daughter. 5 times; Charles I. 5 times.  
**NEW STAR**—Bertha, the Sewing Machine Girl.  
**PASTOR**—Vaudeville.  
**PRINCESS**—Margaret Anglu and Henry Miller in The Great Divide—3d week—14 to 21 times.  
**SAVOY**—Lillian Russell in Barbara's Millions—2d week—10 to 14 times.  
**THALIA**—\$10,000 Reward.  
**THIRD AVENUE**—At Orpheus Cove.  
**VICTORIA**—Vaudeville.  
**WALLACK'S**—Thomas W. Ross in Popularity—3d week—17 to 21 times.  
**WEBER**—Commencing Oct. 18—The Measure of a Man—1st week—1 to 4 times.  
**WEST END**—When Knighthood Was in Flower.  
**YORKVILLE**—No, Him and I.



## THE USHER



Varying reports have been made as to the success of the appearance of Wilton Lackaye in his dramatization of "Les Misérables," but in an editorial on the production the Louisville Courier-Journal says that the stage is better off for such plays as Mr. Lackaye's, "and so are the people who see them." It adds:

"The modern stage needs more plays like this; that is, it suffers for the lack of the 'human note.' Producing managers of the present decade have been stuffing theatregoers with clap-trap and drive. They who are the absolute dictators of fashions in plays—they who select them and serve them to the public—seem to feel, with two or three exceptions, that American people go to the theatre merely to giggle. And so we have as our most distinguished dramatic offerings superficial, frivolous, insane and insane affairs that bring guffaws to the lips, but never a thrill to the heart.

There is still a very large public—and there always will be a large public—embodying the better class of those who love the theatre, to whom earnestness and normal humanity in the play appeal.

George C. Boniface writes to THE MIRROR under a misapprehension. Mr. Boniface assumes, from the review of Wilton Lackaye's "The Law and the Man in Chicago," in the last week's record of amusements in that city in this journal, that it would appear that Mr. Lackaye is the first to make a play from "Les Misérables."

No such inference can follow a careful reading of the review. Of course it is known that there have been prior adaptations of Hugo's great work to the stage.

Mr. Boniface writes: "I have the original version (copyrighted) of 'Les Misérables,' entitled Jean-Valjean, in which I starred most successfully, and in which I expect to star again."

If memory serves, Mr. Boniface appeared in this version in 1872 at Wood's Museum, New York—now Daly's Theatre. And did he not also appear in a version by Harry Seymour as early as 1893?

In Paris, Coquelin acted Jean Valjean in a version by Charles Hugo and Paul Méruice in 1900.

The work is so great and human that any acceptable play from it, well acted, ought always to win success.

It must not be presumed that this country has a monopoly of melodramas, with names that suggest all the essences of villainy and human error. Here is a list of plays now touring the English provinces, and its perusal will convince any reader that the degeneration of the drama is by no means local:

Life's Sweetest Sin, A Warning to Women, The Sin of a City, H. alldisbonored Wife, Her Great Mistake, The Woman Who Gambles, Queen of Villains, The Branded Woman, A Beautiful Criminal, An Abandoned Woman, The Anarchist Terror, The Biggest Scamp on Earth, Sin of Society, The Female Swindler, The Price of Her Soul, When Woman Hates, A Beautiful Fiend.

One may read between these titles thunder, earthquake, and volcanic doings, gore and gloom, love, hate, and passionate violence; yet in most of these plays it is safe to say villainy is made hideous and virtue is triumphant. The means may be crude and harrowing, but the ends are justified by the rules of morality.

Réjane says that she expects a statue will be erected to her some day "as the regenerator of the fusty French theatres."

She is going to manage as well as act in her theatre in Paris, and says she will give managers in that city points as to the conduct of a theatre.

One of her ideas is to give suppers to her patrons for a consideration. Thus some of the Paris critics already call her the "Divine Restaurant Keeper."

Of course a large number of persons do not wholly detach their minds from gastronomy even while witnessing a play, and success in catering to such persons should bring its rewards.

And yet the drama will probably be able to stand on its own merits in Paris, as elsewhere, for some time to come.

Writing from the City of Mexico, where he is acting as general press agent of the Sello-Floto Shows, "Punch" Wheeler says:

I have just discovered that this town is 250 years older than the date when the first Uncle Tom outfit landed on Plymouth Rock. I hear the rock is now in some Chicago museum. I brought with me to Mexico a Chamberlain Cough Cure Spanish Dictionary. As a result of my linguistic studies all I can now order is medicine, and there is nothing the matter with me.

Mr. Wheeler, it will be seen, retains his

cheerful disposition in a strange land. Nobody that knows him will fear that he will be unable to make known his wants, however shy he may be of the current Mexican lingo, for he is an accomplished pantomimist as well as a perennial wit.

"Sarah Bernhardt," says the Antwerp, O., Bee, "came home Sunday morning from Toledo, where she has been working."

And no doubt the readers of the Bee pursued the item with the same mild interest that would have attached to a paragraph about Bill Jones building a new hen house.

## THE NEW YORK IDEA AN ENPHATIC SUCCESS.

There seems to be no doubt that Mrs. Pike and the superb Manhattan company in her support have scored an emphatic success in The New York Idea, Langdon Mitchell's comedy based on certain phases of contemporary social life in New York. From all accounts of the first performance of this play in Milwaukee, the production by Harrison Grey Pike has an unusual number of elements that should make for a remarkable popularity. Mrs. Pike is seen for the first time in a modern play with an unvaryingly happy atmosphere and a sympathetic ending. In her character, that of a vivacious, well-bred and typical young woman of society of to-day—a divorcee who throws off the matrimonial yoke from mere willfulness only to regret her action and happily atone it—this remarkable actress shows again her marvelous aptitudes as a comedienne, while she also has an opportunity to disclose something of her unique emotional power. Here, then, is a play by an American, on an American topic of moment—although conceived and carried out in the spirit of comedy—that gives fine scope to this most accomplished actress. Moreover, it offers fine individual opportunities to a dramatic organization that has no equal in America today, consisting as it does of such players as John Mason, George Arliss, William B. Mack, Dudley Clinton, Charles Harbury, Robert V. Ferguson and others of a strong male cast throughout, and Dorothy Dorr, Ida Vernon, Emily Stevens, Belle Bohn, Blanche Weaver and others who on the feminine side of the play assist and emphasize the work of Mrs. Pike. And last, though by no means least, Harrison Grey Pike, who has been noted as the master spirit of several of the finest productions seen on the American stage during the recent period that has witnessed many of the most elaborate that any stage could show, is said to have surpassed all others credited to him in the mounting and dressing of The New York Idea.

## HENRY W. BEHMAN DEAD.

Henry W. Behman, of the theatrical firm of Hyde and Behman, died of pneumonia on Oct. 9 at his home, 417 East Seventeenth Street, Flatbush. He was born in Brooklyn forty-nine years ago and was educated in the public schools of the city. He entered the theatrical business in 1877, when, with his brother, Louis C. Behman, and Richard Hyde, he formed the firm of Hyde and Behman. The theatres now controlled by the company are the Grand Opera House, Hyde and Behman's, the Gaiety, the Bijou, the Folly and the Star in Brooklyn; the Newark Theatre in Newark, N. J.; and Hyde and Behman's in Pittsburgh. After the death of Louis Behman, Henry Behman became the treasurer of the company and the director of Hyde and Behman's Theatre in Brooklyn.

Mr. Behman was a member of the Brooklyn Order of Elks and of Fort Greene Council, Royal Arcanum. Funeral services were held Friday afternoon at the house. The Rev. G. Henry Vosseler, a missionary of the Evangelical Lutheran Immanuel Synod of Manhattan, officiated. At the interment, in Greenwood Cemetery under the direction of the Elks, the Elks' service was performed. Mr. Behman leaves a widow and four small children. His loss will be mourned both in Brooklyn and throughout the entire theatrical world.

The funeral was held on Oct. 12 from Mr. Behman's late home in Flatbush. The burial was at Greenwood Cemetery. There was a large representation of theatrical people, including all the actors now playing at the Hyde and Behman houses. Five carriages were filled with managers and five others with members of the White Hats, and there were large delegations from the Elks and Royal Arcanum. Slater's Marine Band played at the house and at the grave.

## BERTHA KALICH RAPIDLY RECOVERING.

Bertha Kalich's recovery from the operation for appendicitis which temporarily interfered with her season in The Kreutzer Sonata promises to be one of the quickest on record. Madame Kalich was removed on Saturday from the private hospital where she had been since the operation, and after a few days at her hotel she will go to Lakewood for a sojourn to reach the time of the reassembling of her company for a few rehearsals preliminary to the resumption of her tour. Madame Kalich is expected to take up her work in The Kreutzer Sonata at a Western point on her itinerary as originally booked corresponding with the date of resumption, and after she has filled the dates from that point it is proposed that she shall appear in the cities of the tour that her temporary retirement made it impossible to visit earlier in the season. Thus her season is expected to be practically as long as at first intended, the only difference being that it will extend later in the year. Madame Kalich will have in her support when she resumes practically the same fine company that assisted in making Harrison Grey Pike's production of this play notable aside from the amazing sympathetic and powerful acting of Madame Kalich.

## THE STOLEN STORY TO CONTINUE.

The Stolen Story will be sent out over the Shubert Circuit, starting this week at the Shubert Theatre, Brooklyn. When it was decided to withdraw the play from the Garden Theatre J. M. Allison entered into negotiations with the author which resulted in his obtaining control of the play. The original cast will be retained, and the piece will be brought back to New York in the Spring, with the third act changed.

## GORKY RETURNS.

Maxim Gorky, the Russian novelist, dramatist and revolutionist, sailed for Naples on Oct. 12 by the North German Lloyd liner Princess Irene. He declared through an interpreter that he had "nothing to say of Americans other than that they did not understand us." He said that his impressions of America would appear in his forthcoming book.

## MORE INDEPENDENT THEATRES.

The Shuberts closed a deal on Oct. 10 for the erection of a \$150,000 theatre in Sioux City, Iowa. Arrangements have also been made to book independent attractions at the City Opera House, Port Huron, Mich. A permanent stock company has been organized to play on the nights not filled by traveling companies.

## A LONG AND QUICK JUMP.

Clay Clement and his Sam Houston company arrived in New York yesterday from Omaha, after making one of the longest and quickest jumps on record. The company left Omaha at 6 o'clock on Sunday morning on a special train.

## SUDERNANN'S LATEST PLAY CONDEMNED.

Herman Sudernann's latest play, Die Blumenboot, which was produced in London last week, has been almost unanimously condemned by the critics as disgustingly immoral.

## THE LONDON STAGE.

The New Aladdin "Booted"—He's Much to Blame and Yellow Fog Island at Terry's.

(Special Correspondence of The Mirror.)

LONDON, Oct. 6.

"One woe doth quickly tread upon another's heels, so fast they follow," remarked the cryptocrank's Moll Bacon (alias Shakespeare) upon a certain memorable occasion. That this is true is shown that while in my last week's epistle it was my painful duty to chronicle the mutiny of Edna May, all on account of Camille Clifford—it is my sorrowful task this week to tell you that in connection with George Edwards's production last Saturday of his latest (nine authored) Gaiety play, The New Aladdin, loud "boos" burst forth from the usually faithful gods or gallery folk. Nay, more, the London press, which generally makes all sorts of allowances for this ever-enterprising if sometimes over-enthusiastic manager, have also been "boosing" (as it were) during the week.

Indeed, I can call to mind no time in all the great Gaiety manager's twenty-one years of spirited management when there has been such a consensus of condemnation as greeted his latest production instead of the usual high praise for the magnificent mise-en-scene, and a pat-on-the-back kind of phrase or two, prophesying that the manager would soon pull the pieces together, "work it up," "brighten the comedy parts," "drop in new songs," etc.

And yet, believe me or believe me not (as poor Leno used to say) the New Aladdin—which is the third or fourth Aladdin at the Gaiety—is really no worse, but if anything rather better than many musical plays Edwards has vouchsafed to us for the past few years. But "musical play!" Aye! There's the rub! For, look you, we poor hard worked and Bourgeois persons of the critical persuasion have after much suffering become used to the plotless, aimless (nay, often shameless), musical play. Therefore, the great and gorgeous George told us that this time he was going to return in some measure to the more plotful and certainly more sequent form of Gaiety pieces, such as Richard Henry's burlesque melodrama, Monte Cristo, Jr., and Frankenstein, Sims and Pettit's Faust Up to Date and Carmen Up to Date, the critics not only rejoiced, but the public prints teemed with more or less erudite on burlesque from its earliest age to the present time, and of Gaiety burlesque in particular, from the day of poor John Hollingshead's sacred lamp (as he called it) to the Edwardian early glories won by Fred Leslie and Nellie Farren, Teddy Londen and Florence St. John.

So you see the critics expected this time to find an Edwardian light play that should not be a mass of songs and dances—not a play of the kind concerning which certain American managers were wont to announce with pride, worthy candor "The plot stops at 8.15." For the first act The New Aladdin did promise to pan out as a clever, well knit and properly songed extravaganza, displaying a really smart, up to date travesty of the old Aladdin story of the wonderful lamp. The said lamp this time was discovered in a Bond Street bazaar, a picturesque shop, such as Balzac described so memorably in "Le Peau de Chagrin," otherwise, "The Wild Ass's Skin," and so forth. All the first act Lily Elsie, the Gaiety's new principal boy; Edmund Payne, the Gaiety's resident low comedian; George Grossmith, Jr. (the house's light comedian and frequent lyricist), little Adrienne Angarde and other strong favorites had real opportunities for their respective abilities. But alas! the second act not only often "slickered down to brainless pantomime" (as Tennyson said), but it even drifted into the usual modern musical play muddle, which is far worse. So toward the finish some of the hitherto kind friends in front chafed sorely, became restive, and some even (as I said) boomed bitterly.

The truth is that there was plenty of good material in this second act, but, strange to say (for G. E.), there had evidently been a lack of proper preparation, and many of the critics not having sufficient technical knowledge (alas! some critics are so untechnical!) they denounced the manager, mostly with no uncertain soundings. G. E., however, found plenty of good and glowing phrases, to quote the inimitable opinion of the press, and that without much garbling.

At the moment of writing The New Aladdin is already much improved, and I suppose that in the course of a few nights we shall all be invited to see that formerly disturbing second act altered. Then, I suppose, as in most of Edwards' altered productions, we shall not be able to recognize it for its improvements.

"Booted down by the gallery, but will run a year," was the Daily Mail's headline to its Gaiety notice, and really (as things seemed to shape last night) I feel that I must say (this time) "ditto to the Daily Mail!"

Terry's Theatre responded a few nights ago by W. H. C. Nation, a veteran millionaire, who for forty years past has written a few odd songs now and again, and has taken theatres whereat he produces comedies and burlesques specially written around those little lyrics of his. This time he produced a cut-down version of an old five-act comedy of Holcroft's, called He's Much Too Black, and secured his few little songs to be worked into a new prepared extravaganza, written by Arthur Brown, and called Yellow Fog Island. I regret to state that the result was anything but exhilarating. So much so that I have just learned that the millionaire manager intends to try to add to the gaiety of his (Nation's) by finding a new comedy forthwith. I am glad to hear it, for he is a real white, honorable man in Nation. And (Theophrastus knows!) that is something in these days.

And now we are awaiting the appearance of Schoolgirl Phyllis Dare in Edna May's part at the Vaudeville to-night, and that is all that we have to wait for till next Saturday, when the Criterion will be reopened with The Amateur Socialist.

GAWAIN.

## A NEW PLAY BY CARLETON.

Henry Guy Carleton, who is under treatment in Philadelphia, and writes that he is in much better health than in Florida, where he spent some time, has by no means abandoned play-writing. It is not generally known that the late Fanny Ward-Lewis contemplated returning to stage life just prior to her last illness. She came to this country about the first of this year and devoted much of her time to searching for a play. She finally decided upon Jack's Honey-moon, by Henry Guy Carleton. Negotiations were conducted with the author, then in Florida, by Marcus Mayer and Marc Klaw, and contracts were signed calling for a London production this season. On June 29, however, Mrs. Lewis cabled Mr. Carleton at Swiftwater, Pa., that her physicians decided it was impossible for her to play this year, and paid her forfeit. The thousands that have been delighted with Mr. Carleton's plays will hope soon to see this latest child of his imagination.

## BREWSTER'S MILLIONS PRODUCED.

Brewster's Millions, a dramatization of George Barr McCutcheon's novel, was produced at Tronon, N. J., on Oct. 10, under the direction of Thompson and Dundy. George Abeles appeared in the leading male role, and others in the cast were George Probert, Joseph Woodburn, Willard Howe, Jack Deveraux, Victor Lennon, George Riddell, Emily Lytton, Olive Murray, Josephine Park, Cecile Maher, Amy Somers, Florence Gilbert, Edna Shayne and Mary Ryan. The play is said to follow the fantastic story very closely.

## COMPANIES INCORPORATED LAST WEEK.

The Holland Amusement Company was incorporated in Albany with the Secretary of State last week with a capital of \$100,000, and C. A. Holland, J. F. Donahue, C. R. Brun, of New York, named as directors. The Melrose Amusement Company has also been incorporated with \$10,000 capital stock. Directors, M. Aborn, R. S. Howe and S. Aborn, of New York.

## INA BROOKS.



Photo by Helen, N. Y.

The accompanying picture is an excellent likeness of Ina Brooks, who has recently received such favorable notices of her performance of the role of Titania in A Midsummer Night's Dream at the Astor Theatre. Miss Brooks has an unusually sweet and cultivated singing voice, and her interpolated vocal number is one of the most agreeable features in the production. The New York critics were unanimous in praise of her work in the part. Miss Brooks has had much valuable stage experience and has appeared in important parts with Louis James, Katherine Kidder, Blanche Walsh, Mrs. Le Moyne, and others. She played Titania in the Elder-James production of Shakespeare's fairy comedy.

## GUILBERT-CHEVALIER RECITAL.

Yvette Guilbert and Albert Chevalier, who are making a six weeks' tour under the management of Liebler and company, appeared at Carnegie Hall on Saturday afternoon and evening, drawing large and appreciative audiences. Owing to the great size of the hall much of the fine work by both artists was lost, and those who sat in the rear seats had a most uncomfortable time. Both Madame Guilbert and Mr. Chevalier were in fine form, however, and those who were close to the stage had a rare treat. Each of the artists made three appearances, singing three or four songs each time. Madame Guilbert sang "Les Housards de la Garde," "La Fille de Parthenay," "Margot et l'Eau," "Les Cloches de Nantes," "La Légende de St. Nicholas," "La Souffrance," "Ma Tote," "The Milling Pail," "The Keys of Heaven," "The Bargain" and "The Dumb Wife Cured." The last four songs were sung in English and won far more applause than the French songs.

Mr. Chevalier's offerings, selected from a repertoire of twenty-one songs, embraced "The Workhouse Man," "A Fallen Star," "Our Little Nipper," "The Future Mrs. 'Awkins," "My Old Dutch," "Burlesque French Song," "I Can't Take a Boles Out of Ol," "Our Bassar," and "Our Court Ball." "The Workhouse Man," a pathetic study of an old pauper, and "I Can't Take a Boles Out of Ol," in which Mr. Chevalier impersonates an old farmer who prides himself upon his knowledge, were the only songs not heard here before. Both artists were at their best, and as their work has been so frequently commented upon, it is only necessary to say that they met with emphatic appreciation and were given many hearty recalls. Mr. Haseman accompanied Madame Guilbert and Alfred H. West performed the same office for Mr. Chevalier.

## A TRUE MEASURE OF VALUE.

Results constitute the only true measure of the value of an advertising medium. But results cannot always be accurately ascertained, because the nature of the thing advertised may be such that the influence of the advertisement is indirect, though none the less valuable. With advertisements, however, that call for prompt mail replies there can be no mistake, and it is by noting the returns from such "ads" that the value of a medium may be fixed. M. J. Walsh, playwright, of Poughkeepsie, N. Y., writes:

"Your paper certainly has a wide circulation, as I received mail in answer to my 'ad' in THE MIRROR from all parts of the United States."

Mr. Walsh adds that the number of responses was many times in excess of his wants. In other words, Mr. Walsh's "ad" produced results, and results, it may be repeated, constitute the only true measure of value of an advertising medium. The moral of all this is obvious: Advertise in THE MIRROR.

## A POLITICO-DRAMATIC ORGANIZATION.

The Socialist Stage Society, formerly the Theatre of Labor, in its turn formerly the Progressive Stage Society, was reorganized at a meeting held on Oct. 7. According to the constitution then adopted the society exists to promote the cause of Socialism by means of stage performances and to free the theatre from the bonds of commercialism. Julius Hopp is manager and secretary. The first play will be presented on Nov. 4, and will be The Strike at Arlington. Julius Hopp's Friends of Labor will be produced later.

## DEVONSHIRE COMPANY INCORPORATED.

Application was made last week to the Secretary of State at Albany for the incorporation of The Duchess of Devonshire, with a capital of \$50,000. This is the name of the play in which Sweely, Shipman and Company are starring Roselle Knott in the name part and which had its premiere in Newburgh, N. Y., on Oct. 8. The incorporation is for the purpose of making a still larger production, entailing larger expenditure of money, with a view to equipping the piece for a long metropolitan run.

## MODJESKA'S FAREWELL TOUR.

Helena Modjeska opened in Macbeth in Plainfield, N. J., on Oct. 11. She is to make a short tour of the Eastern cities by way of bidding farewell to the American stage, appearing in Macbeth, Mary Stuart, and Camille. The company, which is under the direction of Jules Navy, includes besides Helena Modjeska, Edward N. Hoyt, Frederick Montague, Thomas R. Mills, Charles D. Hermon, and Edward Levera.

## STEFANO GATTI DEAD IN LONDON.

Stefano Gatti, the well-known restaurateur and proprietor of the Adelphi and Vaudeville theatres, died in London on Oct. 12. He was an Italian-Swiss, and with his brother Agostino took charge of the Adelphi in 1879. Agostino died several years ago.

## DROPPED DEAD AT FRIEND'S FUNERAL.

Charles Michaela, a pioneer bandmaster, dropped dead in Newport, Ky., on Oct. 13, while playing a dirge on the way to the funeral of his friend, Emil Craton.





## THIS WEEK'S ATTRACTIONS.

## Fisher's.

Roland West and company; Emma Krause and Lillian Beach, assisted by the Dutch Pickaninies; Lillian Westcott; Daisy and Florence; D'Almeida Brothers; Tony and Flo Vernon; John and Carrie Mack; Rich Duo; Cary Cotten; Fido; Mlle. Emma; and Grace Childers; Little Garry Owen and company in The Polish Villain, by Charles Horwitz.

## Keith and Proctor's Union Square.

Charles E. Evans and company; the Great Everhart; Elmore Sisters; Sisters O'More; Cliff Gordon; All Grant and Ethel Hoag; Conn and Conrad; Paul Kiehl; Max Whit's Four Singing Colossals; Willie Weston; Francis Trio; Bonnie Gaylord and Mabel Mosher, and the Monarts.

## Keith and Proctor's Twenty-third Street.

To Colonial Septette; Mary Dupont and company; Jules and Ella Garrison; Nora Bayes; O'Leary's dogs; Lee Harrison; Zara and Blason; Monroe and Wesley, and Count De Butz and Brother.

## Keith and Proctor's Fifth Avenue.

Mrs. Langtry (third and last week); The Fadettes of Boston; Lew Sully; Baker Troupe; Matthews and Ashley; Princess Trizle, the educated horse; Sharp Brothers; Tomsing Austins; Diamond and Smith; Brooks and Velder, and Tezakans and Walby.

## Keith and Proctor's Fifty-eighth Street.

Valerie Bergere and company; Clarice Vance; Julia Redmond and company; Avery and Hart; Four Londons; the Immensaphone; Morrow and Schellberg; Scott and Wilson, and Bedford and Winchester.

## Hammerstein's Victoria.

Bransby Williams; Harry Tate (second week); Jewell's Maikins; George R. Reno and company; the Eight Princesses; Billy S. Clifford; Byron and Langdon; Doherty Sisters, and The Great Dome.

## Alhambra.

William H. Thompson and company; John W. Ransome; Rice and Perrot; Walter Jones and Mabel Hite; Sylvester, Jones, Fringle and Morrell; Al Shean and Charles Warren; the Huckle-Lester Trio; Bransby's dogs and Leo Carrillo.

## Colonial.

The Great Lafayette; Josephine Cohan and company, in a new sketch called A Friend of the Family; by Will M. Cressy and Fred Niblo; Maude Courtney (American reappearance); Fred Niblo; Foy and Clark; Hoey and Lee, and the Metropolis Quartette.

## Hippodrome.

A Society Circus, with Marceline, the Patti-Frank Troupe, Meriel Sisters, the Uccens, Spensard's, Elma Bertoldi, Mlle. Allardy, the Althoffs and others.

## LAST WEEK'S BILLS.

**ALHAMBRA.**—John T. Kelly presented for the first time in New York his new sketch, written for him by Herbert Hall Winslow, and called A Game of Con. The sketch has a very amusing plot and does not depend upon burlesque or exaggeration for the results obtained. It is legitimately funny and is played with great skill by Mr. Kelly and his associates. In delineating the character of Dan O'Rourke, Mr. Kelly was not obliged to resort to the eccentricities of make-up or costume that have characterized some of his work in the past. He was simply the average Irishman; natural, full of humor, and effective at all times. The scene is laid in the home of O'Rourke, who is in bed in a room of the parlor. A confidence man who has arranged a blackmailing scheme gains admittance to the house and O'Rourke meets him in his pajamas. The visitor then proceeds to relate some doings of the night before, in which O'Rourke, who had been on a little spree, is supposed to have figured. The stranger mentions a visit to a rather violent, during which O'Rourke is supposed to have made violent love to a girl. She enters a little later and carries out the scheme for bleeding the unsuspecting O'Rourke, whose wife is very jealous, but who is fortunately away from home. O'Rourke is made to believe that he has done a number of foolish things, but the woman agrees to abandon the court proceedings she has in mind for a consideration of \$5,000. O'Rourke hands over the money, when a "fake" policeman enters, pretends to place the blackmailers under arrest, and when O'Rourke's back is turned helps himself to all the money left in the safe. The act closes with O'Rourke sitting in a chair throwing bouquets to himself as a compliment to his smartness in getting out of what seemed a bad scrape so easily. The plot is full of good lines and amusing situations, and Mr. Kelly extracted every bit of fun possible from them. The sketch is by far the best he has had since he came back to vaudeville. He was assisted by Dora Booth, Henry Keane and Victor De Silke. One of the biggest laughing hits of the season was scored by Will H. Murphy, Blanche Nichols and company in the seemingly successful farce, From Zaza to Uncle Tom. It is impossible to describe the joy that pervades the house when Mr. Murphy is directing the rehearsal. The most reserved person in the audience cuts loose and the peals of laughter that ring through the auditorium must be music to the ears of the players. Janet Melville and Eric Stetson have a travesty on musical comedy that is excellently done, and a song about dreams that is very funny. Others who interested and amused the audience were John C. Rice and Sally Cohen; Edwin Stevens, who has improved his act by the addition of a new song; Lydia and Albino; the Two Fucks; Herbert's dogs, and the Kemps. The attendance at this house is really remarkable. On Thursday afternoon last the big theatre was crowded to its capacity, with many people standing, and the delight they showed at every number on the bill proves that vaudeville is extremely popular in Harlem.

**KEITH AND PROCTOR'S UNION SQUARE.**—Harold's electric ballet, Starlight, remained as the chief attraction for a second week. Mary Dupont scored heavily in a new comedy sketch by John W. Cope, called Left at the Post. The sketch has nothing to do with racing, but concerns the plight of a young bride whose husband-to-be fails to turn up at the appointed time. She is dressed in her wedding finery, and so angry at the non-arrival of the groom that she determines to marry the first man that comes along. The victim happens to be a youth who comes on a message from the milliner's. She gives him no chance to explain, but puts him through a course of cross-questioning that completely bewilders him. There is a lot of very

amusing business, and finally the situation is cleared up by a telephone message announcing that the groom has been delayed by an automobile accident and will arrive later. Miss Dupont played with abundant spirit and carried the little play along from start to finish in brilliant style. Willard Hutchinson's personality is well suited to the character of the milliner's messenger, and he made a hit in it. Thomas Morgan and company presented a comedietta called On the Q. T., written by Walter Morgan. The sketch gives Mr. Morgan a chance to give a good impersonation of a colored servant, whose strategy prevents a separation between a husband and wife. William Wagner and Theodore Dudley played the quarrelling pair quite well, and the act was well received. Sue Smith, who is known as the "Singing Flower Girl," and whose talent was discovered in Brooklyn, appeared with Paul Fisher in an operetta called The Rose of Castile. Both singers conclude very poorly, and it was impossible to discover what they were singing about. They have fair voices and sang till they and many in the audience were tired. Johnny Johns, who works somewhat like George Evans, was successful with a monologue and songs. Tomsing Austins, who are now made up of one of the original Austins and a young woman, put on a pleasing specialty, including some good comedy juggling by the man and some neat dancing with costume changes by the girl. Bobby Matthews and Herbert Ashley, the Royal Musical Five, a clever quintette; Young Sandow and Lambert, Count De Butz and Brother, Coker and Robinson, Halley and Mahan, the Crotty Trio and Kimball and Lewis were also on hand.

**HAMMERSTEIN'S VICTORIA.**—Harry Tate, the English comedian, whose skit, Motoring, made a hit here last season, appeared for the first time in America last week in another oddity called Fishing, in which the misadventures of those who go in pursuit of the dainty tribe are set forth in a very amusing way. The scene is laid on the bank of a small stream. Mr. Tate enters, accompanied by a small boatman. He carries an elaborate equipment of tackle, but it is evident that this is his first experience as a fisherman. An old man, who represents the introduction of the newcomers, gets into several arguments with Mr. Tate, with the result that all hands fall into the stream as the curtain falls. A character called the Village Idiot, adds greatly to the fun by sprinkling the surface of the stream with snuff, and then catching the fish on the head with a club when they come up to snuff. The sketch is funny all the way through, and kept the house in almost constant laughter. Tate made a mistake in introducing a few American expressions, as the characters are extremely English, and the whole sketch has an English atmosphere that should not be spoiled. Thomas Twissland and Harry Kennedy, as the old man, were excellent, and Mr. Tate's own playing of the typical upper class Englishman could not have been better. Nora Bayes captivated her hearers with her songs and introduced a remarkable style of headgear. Ralph Johnstone gave his thrilling bicycle performance with great success. Mr. and Mrs. Jimmie Barry won laughs, as they always do, when they sang a new song called "Times Square" that caught on, and Mrs. Barry looked very attractive as she sang a big rolling chair singing "Why Don't You Try." Chris Richards, who is a remarkably agile comedian, and who can get a great deal of humor out of an ordinary hat, scored heavily with his non-sensical turn, which is short, snappy and bright. His dancing is in a class by itself. Greene and Werner made a big hit as usual. Selma Branta, the clever juggler; Mlle. Lucie De Sarama's animals and Eddie Mack were also present.

**PASTOR'S.**—Herbert Holcombe, Sam J. Curtis and company put on a new act here last week called Midnight Provokers. While not quite as amusing as some of their former offerings, it can be made so with some revisions. Mr. Holcombe impersonates a gentleman burglar and Mr. Curtis is his comedy assistant, who makes funny noises when he shouldn't, and does the other things that comic burglars are supposed to do. They enter a house of which the sole occupant is a maid servant, and before very long all three are so well acquainted that they join in the singing of several songs. Mr. Curtis was handicapped last week by a severe cold, but otherwise the vocalism was excellent. Edith Palmer is now assisting Holcombe and Curtis and fits in very nicely in the act. She has a good voice and makes an attractive appearance. Eddie Girard and Jessie Gardner made the laughing hit of the week in Dooley and the Diamond. Edith and Grovini scored a decided success with their act, which is out of the ordinary. Miss Grovini does nearly all the heavy work in the act, such as understanding her partner in acrobatic feats and so on, and Mr. Edith contributes some very lively tricks on bicycles, including some intricate juggling stunts while the wheel is going at the best of its class. Lavine and Leonard, with their automobile; the De Muths, the Shaples, Griff Williams and Vanoia Melburn, Herbert Lennox, Mr. and Mrs. George W. Hussey, Carroll and Doyle, Annette Duval and John C. Creighton and his educated roosters were also in the bill.

**COLONIAL.**—William H. Thompson was given a cordial reception last week when he gave the lovers of good acting a rare treat by his extremely funny and well-timed comedy, called Love's Little Play. For Love's Little Play, that Mr. Thompson is held in high regard here by the warmth of his welcome. He was ably supported by Thomas H. Ince and Nicholas Carroll. Della Fox also came in for a demonstration on her first appearance, and her songs were listened to with much interest. Ned Wayburn's Dandy Dancers, a new act, made its first appearance here. It is a dancing turn of four numbers, with special scenery and costumes, and made a pleasing impression. The company, headed by Dorothy Jordan, the Olympia Quartette, that sterling old organization, scored as it has done for the past twenty years or more. In the bill were Walter Jones and Mabel Hite, J. and M. Brunin, Artolo Brothers, very clever European grotesques; Raymond and Caverly and Fred Karno's Speechless Comedians.

**KEITH AND PROCTOR'S TWENTY-THIRD STREET.**—George Evans was seen for the first time this season, heading a good bill. Mr. Evans keeps constantly improving, and last week he gained the confidence of the audience so completely that he could make the people laugh by shaking his finger at them. His monologue fairly bristled with good points. Valerie Bergere and company were very popular in His Japanese Wife. Jennie Yeomans did extremely well with her original monologue, and Redford and Winchester were greeted with a series of screams toward the close of their act. John Hyams and Leila McIntyre, the Immensaphone, Sisters O'More, Sharp Brothers and Jacob's dogs were the other numbers.

**KEITH AND PROCTOR'S FIFTH AVENUE.**—Mrs. Langtry continued her engagement, and very large crowds were attracted to the beautiful theatre. Harry Gilfoil was repeatedly encored, and his imitations scored a complete success. Other well-known performers who appeared were the Empire Comedy Four, Claire Beany's cats, Monroe, Mack and Lawrence, Willie Weston, Morrow and Schellberg, the Four Londons, Mabelle Adams, Emerson and Rolien, the Prampin Trio, the Hurleys and John and Bertha Rich.

**KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.**—The Fadettes of Boston and Emma Carus were the two big drawing cards that served to fill the big house at every performance, and both numbers were warmly applauded. Jules and Ella Garrison were very amusing in An Ancient Roman, and Josephine Gassman and her "picks," the Baker Troupe of Cyclists, Julia Kingley and Nelson Lewis, Lydia Drenna, Alexis and Schall, and Monroe and Wesley added to the enjoyment of the patrons.

**HIPPODROME.**—A Society Circus finished its sixth successful week and very large audiences were in attendance. The dazzling ballets and the attractive circus acts were warmly applauded. Preparations for the new production are going steadily forward under the direction of Edgar P. Temple.

## The Burlesque Houses.

**DWYER.**—Williams's Ideal Extravaganza company entertained the patrons with a travesty in two acts called The Other Fellow. The olio included Frank O'Brien, Katherine Klare, the International Musical Trio and Ali and Payer. The attendance was large throughout the week. This week, Merry Burlesques.

**GORGAN.**—Frank R. Carr's Thoroughbreds paid their first visit to Harlem this season, and their admirers turned out in large numbers. Mlle. La Tocha, Henry and Francis, Niblo and Billy, Washburn and Flynn and the Laureate Trio made hits. This week, Washington Society Girls.

**LONDON.**—The Parisian Belles were given a warm welcome and drew large crowds. This week, New Century Girls.

**MURRAY HILL.**—Fred Irwin's Majesties proved pleasing to a goodly number of East Siders and applause was plentiful. This week, Gay Macqueraders.

**HARLEM MUSIC HALL.**—The Boston Belles were made to feel quite at home at this cozy little house. This week, Cracker Jacks.

**MINNE'S BOWERY.**—Wine, Women and Song, headed by Bonita, was voted by the patrons one of the best attractions that has ever been seen at this house. This week, Baltimore Beauties.

**MINNE'S EIGHTH AVENUE.**—The Baltimore Beauties appeared to advantage in Fun on Dan Tucker's Farm and Whirlie-Girlie. This week, Star Show Girls.

## COUNTY FAIR A SUCCESS.

Frank Melville deserves the greatest praise for his energy and determination in pushing his County Fair scheme to such a successful conclusion. He tried it last year, and while he received a good deal of encouragement, a less nifty man would have given up the idea of trying to make New Yorkers patronize an affair of this kind. Prodding by the few mistakes made last season, however, he has this year established his enterprise on a very firm foundation, and it is likely to be an annual event in the future. The crowds continued last week, and the immense capacity of Madison Square Garden was taxed every evening, while the afternoon attendance was almost as large. The special nights are very successful and have attracted large numbers of the people interested. The fair is being continued this week and will close on Saturday night. Much of its success is due to the excellent press work done for Mr. Melville by Philip Mindell.

## GREENE-WERNER.



A wedding that will interest everybody in vaudeville took place in Chicago on Thursday, Oct. 4, when Eugene D. Greene and Blanche G. Werner were united in marriage. The contracting parties have been partners in a vaudeville sketch under the team name of Greene and Werner for the past nine years, and during all of that time Mr. Greene has been a persistent wooer for the hand of Miss Werner, who up to the date named had maintained her position as a girl-bachelor, who preferred the applause of the public to the devotion of a husband. It is possible that after this season Mr. and Mrs. Greene may retire from the stage, as Mr. Greene is anxious to engage in mercantile pursuits in Chicago. During the past few seasons the couple have come into great prominence with their offering, Babes in the Jungle, in which they give most amusing impersonations of two African savages, engaged in the gentle pastime of carrying on a courtship in the wilds of an African forest.

## AN OSTRICH FEATHER DRESS.

When John W. World and Mindell Kingston were touring in South Africa several months ago, Miss Kingston secured a collection of genuine ostrich feathers, in many instances seeing them plucked directly from the birds on the ostrich farms. Her object in collecting the expensive souvenirs was to have a costume made that would not be likely to have a duplicate on the American stage. She placed the feathers in the hands of an expert dressmaker, and they have been used in the construction of a unique stage costume, which few will have the courage to copy. The feathers have been used as they grew on the birds, without dyeing, and the result is a dress that is bound to create talk among the feminine patrons of vaudeville. The costume is being worn for the first time this week at Keith's Theatre, in Boston, where Mr. World and Miss Kingston are playing an engagement.

## LUESCHER-PETERKIN.

The many rumors concerning the marriage of Mark A. Luescher and Daisy Peterkin, known on the stage as La Belle Dame and Le Domino Rouge, were set at rest on Saturday last, when Mr. Luescher announced that he and Miss Peterkin were married late on Thursday evening. The ceremony took place in a private room at Rector's Hall. The bride arrived from Europe on Thursday and Mr. Luescher lost no time in making preparations for the wedding. A few close friends were invited, and Louis Werba, Mr. Luescher's partner in the original exploitation of Le Domino Rouge, attended to the details. Mrs. Luescher will play two weeks in vaudeville before beginning rehearsals with the Hammerstein Opera company, of which she is to be the principal dancer.

## MAUDE COURTNEY ARRIVES.

Maude Courtney, who has been singing in England for the past four years, and who won fame before she left these shores with a medley of the old songs, arrived in New York on Thursday last. She began an engagement over the Williams Circuit at the Colonial yesterday, and will probably remain here less than two months, as her bookings in Great Britain call for her return before the first of next year. Miss Courtney is accompanied by her brother and an English boy who sings the choruses of her songs from the gallery.

## TOBY CLAUDE.



Photo by Albany Art Union.

The above is a picture of Toby Claude, who although a new star to vaudeville, has already scored a notable individual success. When Miss Claude first dawned on New Yorkers in The Belle of New York she was hailed as the most vivacious and talented comedienne that England had sent over here in many moons, but the little singer is really an Irish girl, and after her present engagements on this side are concluded she is scheduled to appear in her native town of Dublin, and it is safe to predict that she will be accorded a royal welcome there, especially after the long line of triumphs she has scored in musical comedy in America since her debut here. She has selected a number of tuneful and appropriate songs for her engagements, and it is certain that few women on the vaudeville stage have ever displayed such exquisite and stunning frocks as Miss Claude displays in the two a day. She is at present on the Keith-Proctor circuit.

## DAVIS AND CHURCHILL SEPARATE.

E. P. Churchill and Hal E. Davis have given notice that the partnership hitherto existing between them under the firm name of the Davis and Churchill Circuit, with houses in Chicago, Peoria, Ill., and Grand Rapids, Mich., was dissolved by mutual consent on October 4. Mr. Davis retired from the partnership, and all liabilities were assumed by Mr. Churchill, who will continue the business under the title of the Davis-Churchill Circuit.

## HARLEM HOUSE NOT READY.

Keith and Proctor expected to have opened the Harlem Opera House as a continuous vaudeville theatre yesterday, but the renovations and improvements planned by General Manager R. F. Albee are so extensive that they could not possibly be finished in time. The opening, therefore, has been postponed until Monday, Oct. 22.

## VAUDEVILLE JOTTINGS.

The legal tussle between the J. B. Sparrow Amusement Co., of Montreal, and the Empire Circuit Co. were amicably settled in the United States Court in Cincinnati on Oct. 10. The parties concerned agreed to pay their own costs.

Toby Claude is not so English as she has been painted in the newspapers ever since she first appeared in this country, several years ago. She is a Dublin girl, and is scheduled to appear in her home town next spring, after her other foreign music hall engagements are concluded.

Belle Gold is about to make the leap from musical comedy to vaudeville, and will present an act something on the order of the blackhead character work she has been identified with in The Ham Trio for the past two seasons.

The Royal Musical Five are refusing further time offered them in vaudeville, after their present contracts on the Keith-Proctor circuit expire next spring. They are contemplating accepting an offering offer to appear as a feature of a new musical comedy which is to have a summer run on Broadway.

Josephine Cohan presented her new sketch, A Friend of the Family, by Will M. Cressy and Fred Niblo, at Buffalo, on Friday last, and it scored an immediate success. It is being done this week at the Colonial.

Herzmann the Great, when he appears at Hammerstein's, Nov. 12, will produce for the first time an entirely new illusion, called The Invisible and the Visible, in which elaborate scenery will be used, and the result will be a most successful one.

Conrad C. Kochat, who has been musical director at Niblo's Orpheum, on Second Avenue, for three seasons, has gone to Paterson, N. J., as general manager of Perin's Theatre, a new cheap vaudeville house. The theatre, formerly the Family, opened last week with a strong bill.

Adna Arm was kicked by a conductor as a Fourteenth Street car one day last week, and she retaliated by giving him a severe beating and afterward had him arrested.

Jeannette Dupre announces that she has decided to abandon burlesque for good. She will spend the rest of this season in vaudeville, and will join a musical comedy next season.

Marie Tempest will come to New York to appear at the Percy Williams' houses during the holidays. Her salary will be one of the largest ever paid by Mr. Williams, who holds the record in that line.

The Country Club of Detroit, 27, gave an entertainment and banquet on Sept. 27, where the following artists appeared: The Village Choir, Willy Zimmerman, the Eight Yassar Girls, Robert Van Alstyne, and Louise Henry, and Will Judge.

Marion Shirley, who played Madam in Old Kentucky last season, has been engaged for Ned Wayburn's Futurity Winner.

John T. Fay had a narrow escape from death one night last week while driving his automobile through Amsterdam Avenue. The machine collided with a heavy truck, which caused the machine to skid to a stop. A policeman summoned the driver, who escaped unscathed, but the machine is almost a total loss.

Jed Williams is now playing the house booked by the Western Vaudeville Managers' Association. He has a new act that is said to be much better than any of his former efforts. He will return East in the near future.

Dot Stephens, the English performer who was very badly crippled by an accident on a railway train some time ago, will be made secure from want through a fund of over \$4,000 raised for her through the London "Era."

Margaret Ashton called for London on Friday, Oct. 5, after a very pleasant visit to New York. She does not intend to reappear on the stage until Dec. 15, when she will begin an engagement at Roscher's, Vienna.

Dave Nowlin's absence from the bill at the Union Square on Oct. 3, was not due to any trouble, but was caused by an arrangement made by the management. Mr. Nowlin was transferred to the Fifth Avenue Theatre on Wednesday, changing places with Lee Harrison, who finished his week at the Square, while Mr. Nowlin rounded out his seven days of work at the Union Square. Mr. Nowlin is proud of the fact that in spite of the strain on his voice, which is severely tried during his act, only once in his career was he forced to lay off for a few days, and that was during last season when he was principal and man with Al. G. Field's Minstrels. Even then it took a combined attack of hay fever, grip and a few complications to keep him from appearing.

Heben Courtney has been engaged by Edward Waldmann to play Clara in his one-act version of Dr. Jekyll and Mr. Hyde for the balance of his engagements in vaudeville, and after Nov. 15 she will appear in important roles in Shakespearean plays.

The old Empire Theatre in Johannesburg, South Africa, was completely destroyed by fire on the night



**VAUDEVILLE.****VAUDEVILLE****VAUDEVILLE****VAIDVILLE**

**"Will be one of the most talked of acts before the public."**—*Providence News.*

**MISS LISLE LEIGH - in - "KID-GLOVE NAN"**

By EDWARD ELSNER

Produced at Keith's Theatre, Providence, week Oct. 8

"Renowned War"

Headline the Mall at Ketchikan was three sections removed from the theater this time. The first section was the balcony, and another that made its debut yesterday, but not with such a powerful impact that it bids fair to become a regular feature of the program. The second section was the orchestra, and the third was the balcony. The orchestra of headliners includes Will E. Carter and the Ketchikan High School band, and the Ketchikan High School band, and the Ketchikan High School band. The balcony was given a royal welcome. The Ketchikan High School band was backed up completely over; the orchestra given less than due credit, and there could be no doubt that the balcony was the most successful of the three.

\*\*\* Ketchikan News, "An exceptionally good show, by the way, was given by the Ketchikan High School band, and the Ketchikan High School band, and the Ketchikan High School band. The balcony was given a royal welcome. The Ketchikan High School band was backed up completely over; the orchestra given less than due credit, and there could be no doubt that the balcony was the most successful of the three."

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play vibrating with interest. Women around a woman  
like Miss Leigh are few and far between, but she is  
at least a good, clever woman, who has been led astray  
by evil associates. Her ultimate redemption is  
brought about by a powerful dramatic situation.

As the central figure in the little play, Miss Leigh  
has an opportunity to do some exceptionally fine  
acting. The scenes of her conversion, which  
has charmed thousands of people. Even the most  
critical could not but admit that Miss Leigh is at  
least sympathetic actress. Her entry in a  
field scene occurred. A special word of praise must  
be given Miss Leigh for choosing such capable ac-

**"Announced Hit"**  
serious, earnest depiction of the young detective who captures one of the cleverest crooks of the day, and Richard Dix, who plays the villain, is a sure thing. "It is a favorite wherever she appears, made a big hit at Mrs. Foley, supplying cheerily comedy to the act."  
—**EVANSTOWN TIMES**, Oct. 9.

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Where have you been living that you  
have not read  
Of the Keaton act—honest, it's a bird,  
Buster and Jingo make comedy with  
him,  
But wait and—on the big snow hunted by  
Looney.  
all letters to the Man with a Fable,  
who is a contract and promised to act.  
EVERETT STOCK as long as we're able.  
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(Continued from page 8.)

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**COLUMBIA—THEATRE** (V. L. Brown, mgr.) Pinquian's Ball 4; poor, to fair business. The Little Duchess 9 pleased two large houses. Her Own Way 10; good cos. and business. Demons and Pythias (local) 11; good. Beauty 12. W. M. C. A. League Course 18. Arthur Dunn 20. It Happened One Night 21. **—THEATRE**: Because of recent race troubles in the south The Clausman was cancelled here.

**CHARLESTON—ACADEMY** (Charles R. Matthews, mgr.): Human Hearts 3; two good houses.

**FLORENCE—AUDITORIUM** (Charles D. Bra-  
n): The Little Duchess 6; excellent; to full house.  
Dennett and Hatfield's Minstrels 8; good; to full  
house.

**GREENVILLE—GRAND** (B. T. Whit-  
n): Barlow's Minstrels 1 pleased good business.  
Sergeant Kitty 5 pleased good business. Only

**TENNESSEE.**

**MEMPHIS—LYCEUM** (Frank Gray, house manager): Coming Thru' the Eye 5, 6 pleased excellent houses. Jane Kennard in The Toast of the Town 10, 11. The Great Day 10, 11. The Great Day 10, 11. The Great Day 10, 11.

**NJON** (Benjamin M. Stalnack, manager): Tom, Dick and Harry ran week of 8-13 to good houses. H. Dexter Butted in 15-20.

**NASHVILLE—VENDOME** (W. A. Sheets, manager):

**JACKSON**—MARLOWE (Werner and Tiedke mngs.): A. H. Wilson in Mops in the Aloes 2; success.

**TEXAS.**

**TEXARKANA.**—GRAND (Ehrlich Brothers & Coleman, owners and mngs.): Sweetest Girl in Dixie 4; fair, to light house. Foxy Grandpa 4, and mating two good houses. Al H. Wilcox 8. Marilyn Archer in the County Chairman 9. Hapoor Hoedkins 11. C. and Johnson 12. The Hatch of Honor 15. Billy W.

**PORT WORTH—GREENWALL OPERA HOUSE** (Phil W. Greenwall, mgt.): Black Patti Troubadour 1 planned large luncheon. McFadden's Row of Flats factory co. and business. A Jelly American Trama ordinary co.; light business. Tim Murphy in 194 in comedy.

**PALESTINE TEMPLE OPERA HOUSE (W. Swift, mgr.):** Billy Kernanda's Minstrels 15. Don Minstrels 22. Runaway Match 29.—**BLUO (W. Wright, mgr.):** Is nearing completion and opening within the next ten days.—**ITEM:** George Brown, Doc and Pony Show gave a creditable performance to good business. Photo-Slide Show billed for 17.

**FRANKLIN** (Frank Leake, mgr.): Frank Leake Stock co. in Charity Hall 30-4. Charity's Aunt T.

**GALVESTON**—**GRAND** (Dave A. Webb, m. Cole and Johnson in The Sho-Fly Restaurant 5, clever entertainment; good attendance. Haver Minstrels 5; good house; well pleased. A Pair Country Kids 7; poor, to light business. The Cow Pair 7, 8. Underland 10. The County Chairman 10.)

**WEA KACHIE**—**SHELTON OPERA HOUSE** (V. H. Macmillan, m. 1): 10. The Sweetest Girl Lost in New York 6 in opposition to circus; 8 house. Howler Girl 9. Sweetest Girl in Dixie

**TAYLOR.**—**OPERA HOUSE** (F. E. Carr)  
house and met.: A Pair of Country Kids 2; fair  
and good business. Hazel's Mastodon Minstrels  
The King of Tramps 12. The County Fair 16.  
**TERRELLA.**—**CHILDREN'S OPERA HOUSE** (H.)

**CORUSCANA-MERCHANTS OPERA HOUSE**  
(Sul Getha, mar.): Black Patti Troubadours &  
in New York 10. The Houser Girl 11.

**PARIS-PETERSON (R. P. Meacham, mar.):**  
Holler 10. Fogy Grandma 11. Al. H. Wilson  
Sweetest Girl in Dixie 13.

**WACKINNET-OPERA HOUSE:** Dandy 10.  
Merry 11. The Houser Girl 13.  
Addie Miral Comedy Co. 12.

TVLE GRAND (A. Hicks, mgr.): The Sweet Girl in Dixie 8. Black Patti 9. Al H. Williams.  
SAN ANTONIO GRAND (G. H. Weber, mgr.):  
Two Country Kids 5; fair, to good business. Have







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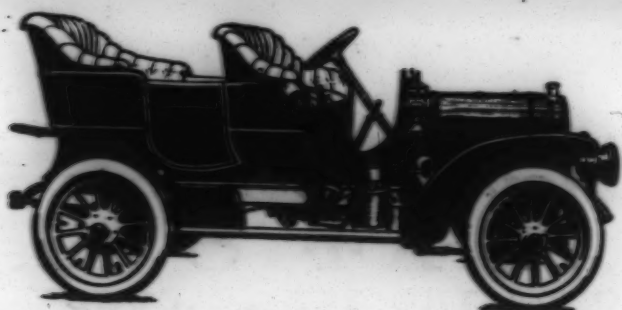


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